THE PIG THAT STORMED HOLLYWOOD READS HOME

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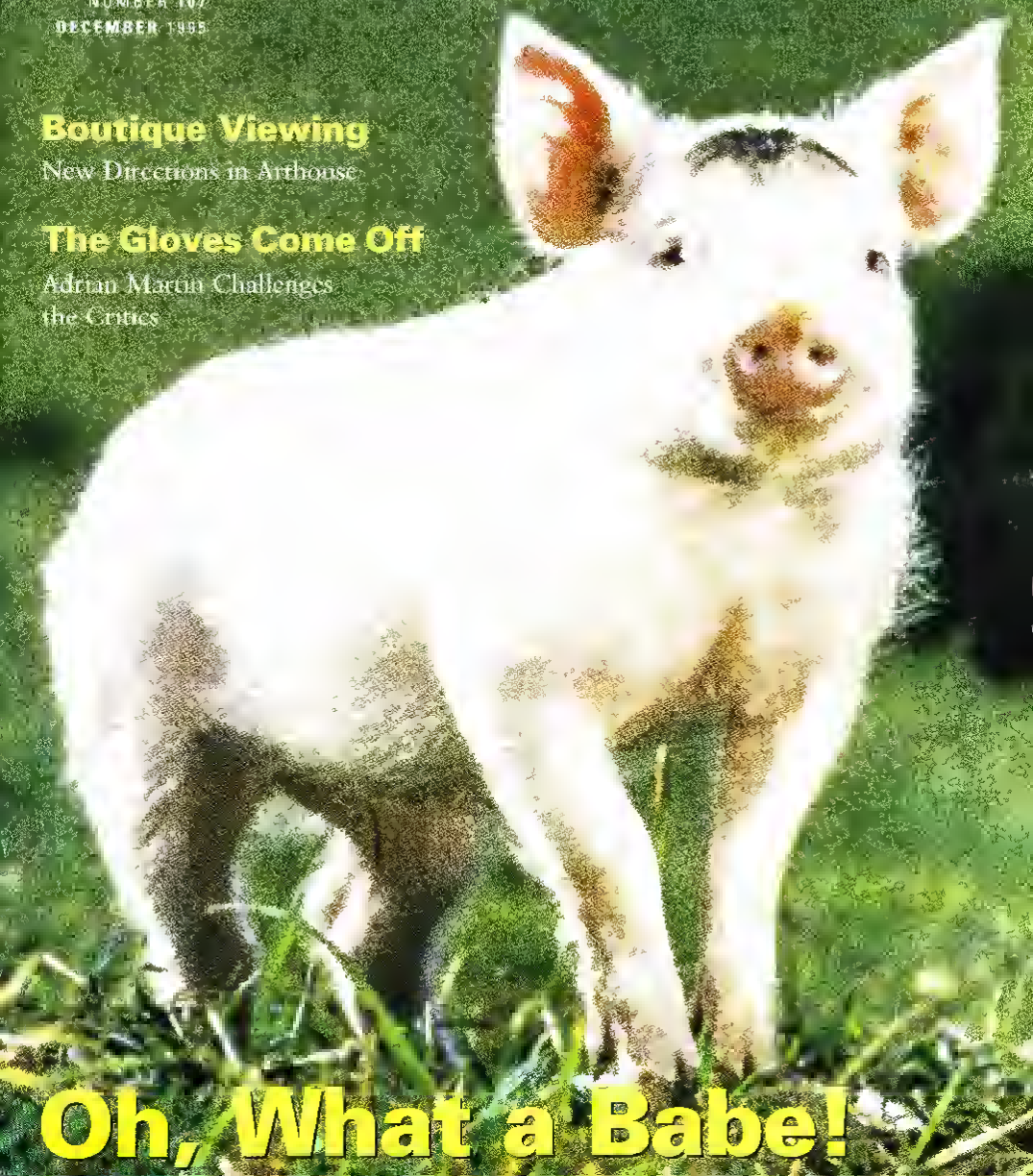
cinema papers

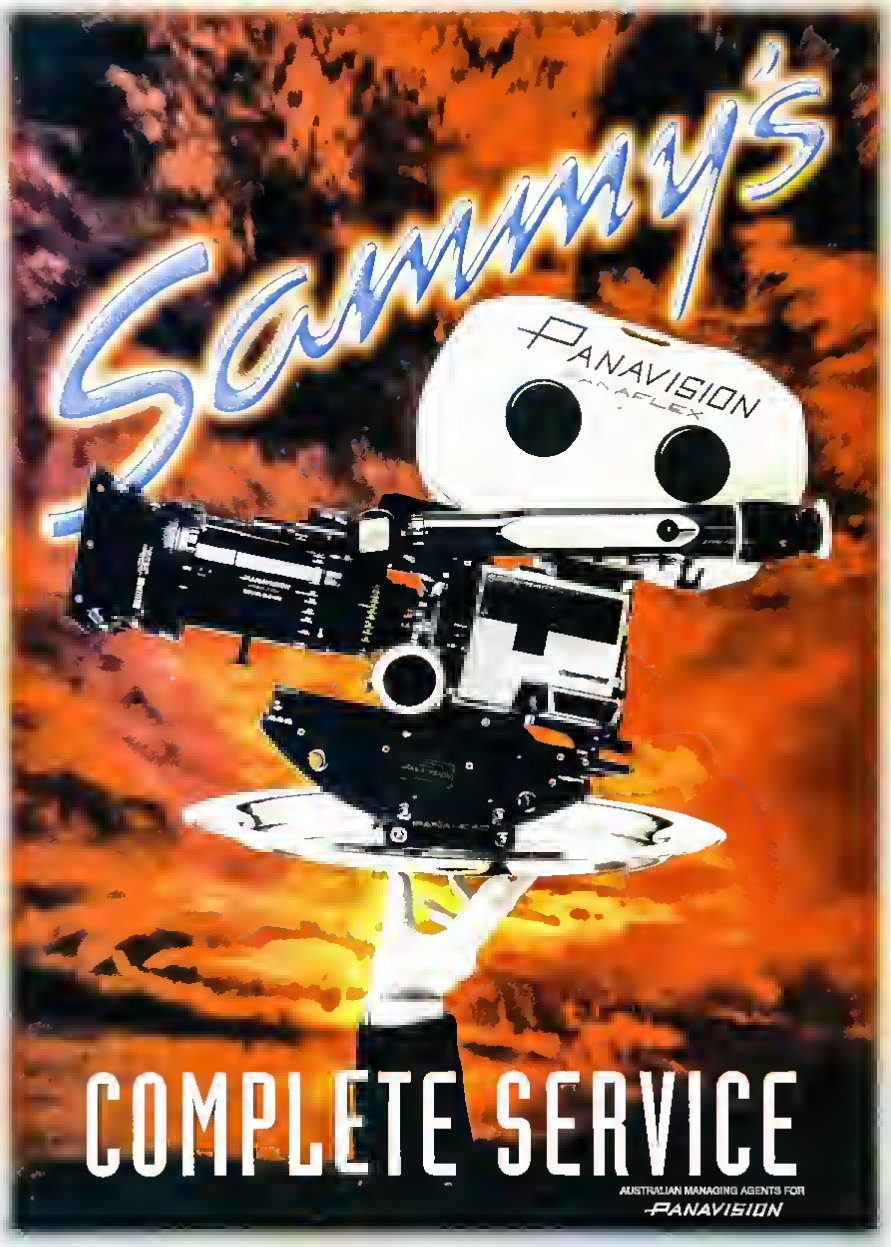
NUMBER 107
DECEMBER 1995

Boutique Viewing
New Directions in Arthouse

The Gloves Come Off
Adrian Martin Challenges the Critics



Oh, What a Babe!



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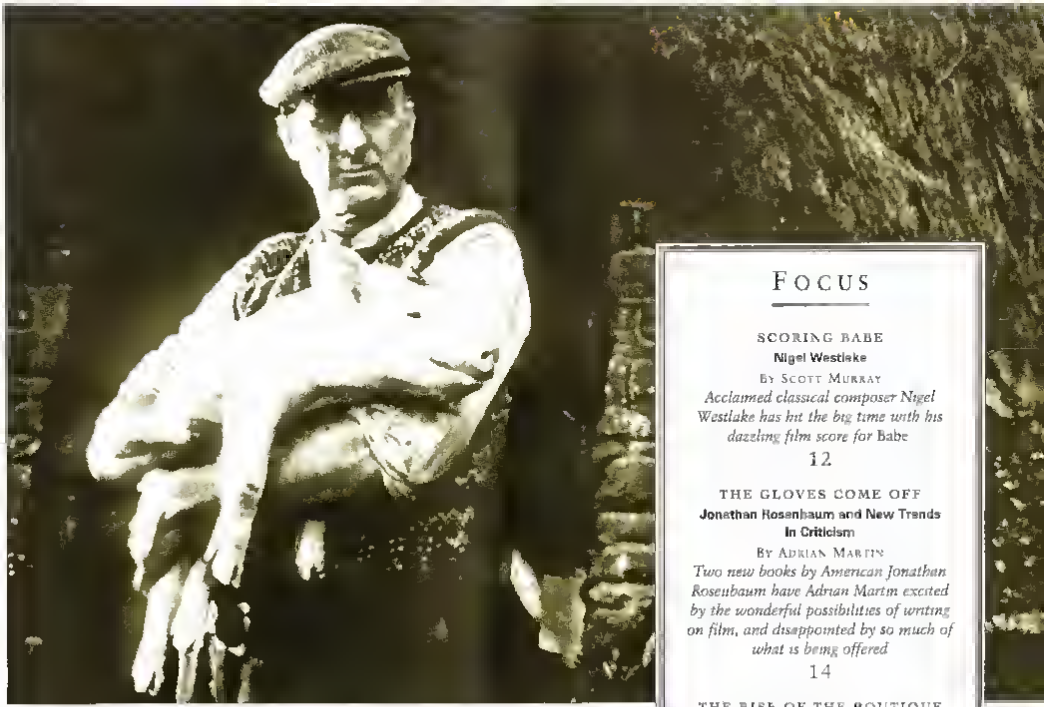

Life Lessons

Babe is the best Australian film in a long time. Producer George Miller and director Chris Noonan tell SCOTT MURRAY why they fell in love with a talking pig, and what Babe has to teach us about living life well. PAGE 6

FOCUS

INSIGHTS

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inbits

NEWS, VIEWS AND MORE NEWS, ETC

AWARDS

Producer and director Richard (Dirk) Mason was awarded the inaugural Cecil Holmes Memorial Award. The Award will be presented annually by the Australian Screen Directors Association to a filmmaker whose contribution to the industry warrants recognition.

ASDA President Stephen Wallace commented:

> We want to recognise others who have inspired, encouraged directors who very often feel the artistic drive is lonely. Inspirational. There are so many people in our community who are rarely rewarded. Cecil Holmes was a big help to many directors, working in such diverse areas. He was a rebel and an innovator, a mentor, a teacher, a storyteller.
>
> He was a good director himself and probably frustrated his own career by developing the careers of others.

Mason started out in the industry as Lee Robinson's production assistant and fast established himself as producer and director of innovative documentaries. In production *Broken Highway* (Laurie Malinos 1993), *The Pursuit of Happiness* (1988, Martha Ansara and Phillip Dwyer), and directed *One Night Stand* (1984), *Far East* (1982) and *Mirror of our Dreams* (1981).

Small Treasures, a 5-minute animation by Melbourne-based Sarah Watt, shared the award for Best Short Film at the Venice Film Festival.

Cover
Babe #2
in George Miller and
Chris Noonan's *Babe*

In September, Lawrence Johnston's *Eternity* won the Distinguished Achievement Award at the 1995 International Documentary Association Awards. The only other Australian documentary to win an IDA Award is *Black Harvest* (Robin Anderson and Rob Connolly, 1992).

DIARY DATES

"Spanish Transplants", the theme of the 1996 Adelaide Festival's film programme which will screen at the Mercury Cinema from 7-14 March. The programme of 40 international films takes the theme of archetypal exploration as they are seen in cinema. Premiering at the festival will be Rolf de Leeuw's transcendental *The Quiet Room*, and *Institute Benjamenta* by the renowned British animators the Brothers Quay. Films by Chantal Akerman, Alejandro Tatareinsky, Manfred Wilke, Jos Stelling and Michael Jovanovic as well as shorts by various Australian filmmakers will also screen.

The Flickerfest 96 international outdoor short film festival will take place at Sydney's Bondi Beach. Feature films from 20-30 January, before touring to Byron Bay, Alice Springs, Perth, Melbourne and Regional Centres. For the first time, its five year history, Flickerfest will award cash prizes for Best Film, Best Student Film and Best Animated Film and will be open to video and multimedia formats as well as 35mm and 16mm film under 40 minutes in length.

The Fourth International Documentary Conference will be held in Melbourne from 23-7 November. Guests of this year's Conference are Errol Morris, John Pilger, Allan Light and Irving Saraf (*Shadow or the Starst*) and Kim Longinotto (*Divorce Iranian Style*). The AFI will tour nationally a selection of local and international documentaries during November and December following the Conference.

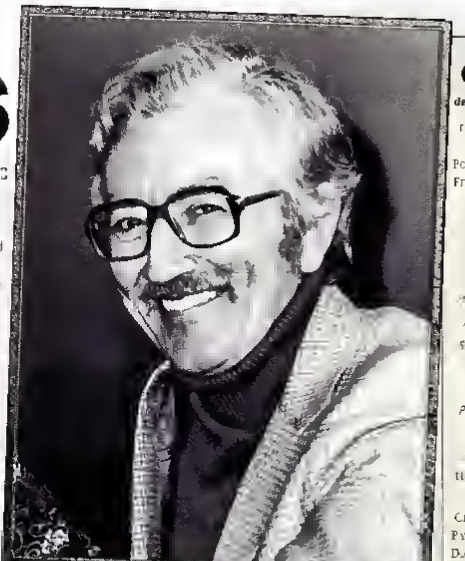
TELEVISION PRODUCTION FUND HEAD ANNOUNCED

Chris Fitchett has been appointed Chief Executive of the Commercial Television Production Fund. Fitchett takes up the position after more than four years at Film Victoria as Deputy Director and Project Manager.

The Fund, to be based at the Melbourne offices of the AFC, will provide $60 million over the next three years for the production of quality Australian drama. Draft guidelines for investment by the Fund are currently being circulated to the industry and it is expected the first allocation of funds will take place in December.

Fitchett said:

> The Fund is a wonderful opportunity to increase the amount of original quality Australian drama broadcast on the three commercial networks and I am looking forward to bringing my involvement in formative years



Obituary

In early October, Ivan Hutchinson, one of *Cinema Papers*' greatest friends, died.

Ivan started writing for the magazine in July 1975 and contributed regularly until 1994, when illness put his much-loved "Soundtracks" column, then in its twentieth year, on hold.

Ivan's editorial brilliance went far beyond his words in print. He enthusiastically supported the magazine whenever he could, and helped create an environment where love for film was cherished.

Ivan represented the best of proud discussion on film. He never sought to appear clever, being instead informed and caring. When he saw a bad film, he felt no need to be damning, but his often acutely-felt disappointment would be clear.

Ivan's gifts saw him successfully review and write about films and filmmakers for *The Sun* (and then the *Herald-Sun*) in Melbourne for several decades. He also presented films on Network Ten, but fame his honesty never allowed him to over-hype a film he knew to be lacking, and was rarely a critic on the ABC, where his passions (not only for film, but music and crime fiction) found full verve.

But for all his many accomplishments (and it is to be regretted Ivan had time to perform only one book), Ivan will be remembered for being the finest and most loving person one would ever know. He was one of God's finest gifts, and I miss him.

Scott Murray

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MULTIPLEX BOOM CONTINUES

A joint venture between Village Roadshow, Greater Union and Warner Bros will see the creation of [illegible] new multiplexes at Westfield Shoppingtown [illegible] Anaheim. The [illegible] complexes will [illegible] 72 screens and 21,000 seats to the [illegible] 1994 [illegible] 1,629 [illegible] screens [illegible] Australia.

Megaplexes housing 13 [illegible] each will be [illegible] Marion [illegible] Adelaide [illegible] Doncaster [illegible] in Melbourne, and at [illegible] in Sydney. [illegible] 12-screen complex will be built [illegible] Sydney [illegible] complex at West Lakes in Adelaide and at [illegible] in Sydney. [illegible] 8-screen complex [illegible] 1,000 seats at [illegible] Melbourne's Southbank [illegible] has also been announced. This [illegible] will operate daily around the clock.

Village Roadshow has also recently opened an eight-screen complex at [illegible] Melbourne's south. Yarra [illegible] through its partnership with Palace [illegible] Sydney [illegible]

FILM FUND TO CONTINUE

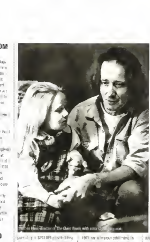
M[illegible] Federal Minister for Communications and the Arts, has confirmed the continuation of the Film Fund in 1996 [illegible] $8 million the 1996 Film Fund [illegible] by the board of the [illegible] for the 1996 Fund will be announced shortly.

Commenting on the renewal [illegible] of [illegible] for the 1996 [illegible] executive [illegible] said:

> An [illegible] of film selection processes for the [illegible] 1995 [illegible] proved [illegible] and it is expected [illegible] industry [illegible] projects for [illegible]

The three films approved under the 1995 Fund were *Dead Heart*, [illegible] and [illegible]

The FFC [illegible] the renewal [illegible] with the ABC and SBS. Under the new agreement the ABC will provide the balance of [illegible] for 20 hours of documentaries [illegible] the ABC. SBS will [illegible] successful applicants [illegible] three [illegible] over five years. The budget [illegible] $750,000 [illegible] must include [illegible] requirements. Two of the [illegible] SBS documentaries [illegible] Accords may be [illegible] at budgets [illegible] $250,000 provided they [illegible] international [illegible] or [illegible] Australian [illegible].


Rolf de Heer, director of *The Quiet Room*, with actor Chloe Ferguson

BIG NEW SITES LAUNCHED

Th[illegible] works [illegible] Australian contemporary artists will be [illegible] Crown [illegible] these [illegible] throughout Australia until the middle of [illegible] 1996. [illegible] feature [illegible] images and a soundtrack.

The project [illegible] Peter [illegible] with [illegible] AFF and [illegible] with assistance [illegible] of Australia, the Australia Council [illegible] and ANAT (Australian Network for Art and Technology).

The artists involved in the project are [illegible] Richard Bell [illegible] Ruth [illegible] Pope [illegible] Matthew [illegible] and [illegible] Sproll.

MAD MAD FILM SEARCH

Film Search and Preserve [illegible] *It's a Mad Mad Mad Mad World* (Stanley Kramer, 1963) and numerous other films in [illegible] American [illegible] blockbusters of the 1960s [illegible] [illegible] footage was [illegible] from [illegible] Australia [illegible] [illegible] and Franklin [illegible] 1971 [illegible] [illegible] including [illegible] soundtracks [illegible] James [illegible] Film [illegible] 1993.

MUSEUM OF MODERN ART

The Museum of Modern Art in New York begins in October an [illegible] 100 [illegible] films [illegible] 1996 [illegible] curated [illegible] Department. [illegible]

[illegible] first complete [illegible] presented in the US.

The biggest [illegible] seen in the US [illegible] the Centre Pompidou in Paris in 1991 [illegible] presented in conjunction with the Australian Film Commission and with the help of the National Film & Sound Archive.

The films are:

The Adventures of Priscilla, Queen of the Desert (Stephan Elliott, 1994); *Annie's Coming Out* (Gil Brealey, 1984); *Australian Dream* (Jackie McKimmie, 1987); *Ayers Rock* (Paul Winkler, 1991); *The Back of Beyond* (John Heyer, 1954); *Backlash* (Bill Bennett, 1986); *Backroads* (Phillip Noyce, 1977); *Backroads* (Paul Winkler, 1978); *Bad Boy Bubby* (Rolf de Heer, 1993); *Between Wars* (Michael Thornhill, 1974); *Bingo, Bridesmaids & Braces* (Gillian Armstrong, 1988); *Bliss* (Ray Lawrence, 1985); [illegible] (Paul Winkler, 1979); *Caddie* (Donald Crombie, 1976); *Cactus* [illegible] Ross Gibson, 1988); [illegible] (Mark Lewis, 1988); *The Cars that Ate Paris* (Peter Weir, 1974); [illegible] (Paul Tucker, 1987); *The Chant of Jimmie Blacksmith* (Fred Schepisi, 1978); *The Cheaters* (Paulette McDonagh, 1930); *Coolangatta Gold* [illegible] 1937); *Dad and Dave Come to Town* [illegible] 1938); *Dead to the World* (Ross Gibson, 1991); *Dead Calm* (Phillip Noyce, 1989); *Death in Brunswick* (John Ruane, 1991); *Doing Time for Patsy Cline* [illegible] 1997); [illegible] the *Earth* (Scott Murray, 1989); *The Devil's Playground* (Fred Schepisi, 1976); [illegible] *Jimmy* [illegible] 1976); *Dust* [illegible] John Richardson, 1990); [illegible] Johnston, 1994); [illegible] *Nature* [illegible] (Norman Dawn, 1927); [illegible] (Hamby, 1985); [illegible] (Rosa Bencelord, 1977); *Feathers Win* (Paul J. Hogan, 1994); *A Girl's Own Story* (Jane Campion, 1983); *Goodbye Paradise* (Carl Schultz, 1983); *Heatwave* (Phillip Noyce, 1982); [illegible] *Kiss* (Philip Noyce, 1981); [illegible] (Gillian Armstrong, 1981); *Hoodays on the River Yarra* (Leo Berkeley, 1991); *In the Wake of the Bounty* (Charles Chauvel, 1933); *In Search of Anna*; *Jedda* (Charles Chauvel, 1955); *Kangaroo* (Tim Burstall, 1987); *The Kid Stakes* (Tal Ordell, 1927); *The Last of the Knucklemen* (Tim Burstall, 1979); *The Last Wave* (Peter Weir, 1977); *Lonely Hearts* (Paul Cox, 1982); [illegible] (Cal Eggleston); *Mad Max* (George Miller, 1979); *Mad Max 2* (George Miller, 1981); [illegible] *Kangaroo* [illegible] Wilfred Lucas, 1920); *Money Movers* [illegible] 1979); *Monkey Grip* (Ken Cameron, 1982); *Muriel's Wedding* (P.J. Hogan, 1994); *My Brilliant Career* (Gillian Armstrong, 1979); *Newsfront* (Phillip Noyce, 1978); *Night Cries: A Rural Tragedy* (Tracey Moffatt, 1990); *Now You're Talking* (Kell Cole); *On Our Selection* (Raymond Longford, 1920); *On Our Selection* (Ken G. Hall, 1932); *One Hundred a Day* (Gillian Armstrong, 1973); *Only the Brave* (Ana Kokkinos, 1994); *Orphan of the Wilderness* (Ken G. Hall, 1936); *Palace of Dreams* [illegible] 1993); *The Passionate Industry* (Joan Long, 1973); *Passionless Moments: Recorded in Sydney Australia Sunday October 2nd* (Jane Campion and Gerard Lee, 1984); *Patrick* (Richard Franklin, 1978); *Picnic at Hanging Rock* (Peter Weir, 1975); [illegible] (Tim Sharman, 1979); *Peel* (Jane Campion, 1982); *A Personal History of the Australian Surf: Being the Confessions of a Straight Poofter* (Michael Blakemore, 1981); [illegible] (Peter Weir, 1979); *Poisons* [illegible] Alan Anderson, 1988); *The Plumber* (Peter Weir, 1979); *Proof* (Jocelyn Moorhouse, 1991); *Razorback* (Russell Mulcahy, 1984); [illegible] (Ross Gibson, 1985); [illegible] (Paul Winkler, 1972); *The Sentimental Bloke* (Raymond Longford, 1919); [illegible] (Steve Jodrell, 1988); *The Singer and the Dancer* (Gillian Armstrong, 1977); *Sons of Matthew* (Charles Chauvel, 1949); *The Sound of One Hand Clapping* [illegible] 1990); *The Story of the Kelly Gang* (Charles Tait, 1906); *A Street to Die* (Bill Bennett, 1985); *Strictly Ballroom* (Baz Luhrmann, 1992); [illegible] (Richard Lowenstein, 1986); *Summer* [illegible] *Careful He Might Hear You* (Carl Schultz, 1983); *Sunday Too Far Away* (Ken Hannam, 1975); *Sunshine Sally* (Lawson Harris, 1922); [illegible] (Cinema Papers, 1988); *Sydney Harbour Bridge* (Paul Winkler, 1977); [illegible] (Ken G. Hall, 1937); *Unfinished Business* (Bob Ellis, 1986); [illegible] (George Miller, 1978); [illegible] (Jackie McKimmie, 1991); *Warm Nights on a Slow Moving Train* (Bob Ellis, 1988); [illegible] *Dreams* (John Duigan, 1981).

CORRIGENDUM

Several pieces of incorrect information were contained in the Production Survey in the last issue of *Cinema Papers*:

Don Crombie and [illegible] Foyou are the scriptwriters on the Monica Toss-directed feature *My Brilliant* [illegible]

Fistful of Flies is the title of the film [illegible] feature to be produced by Julia Overton and directed by Monica Pellizzari.

Love Wars is the correct title of the feature in post-production directed by Emma Kate Croghan and Stavros Efthymiou.

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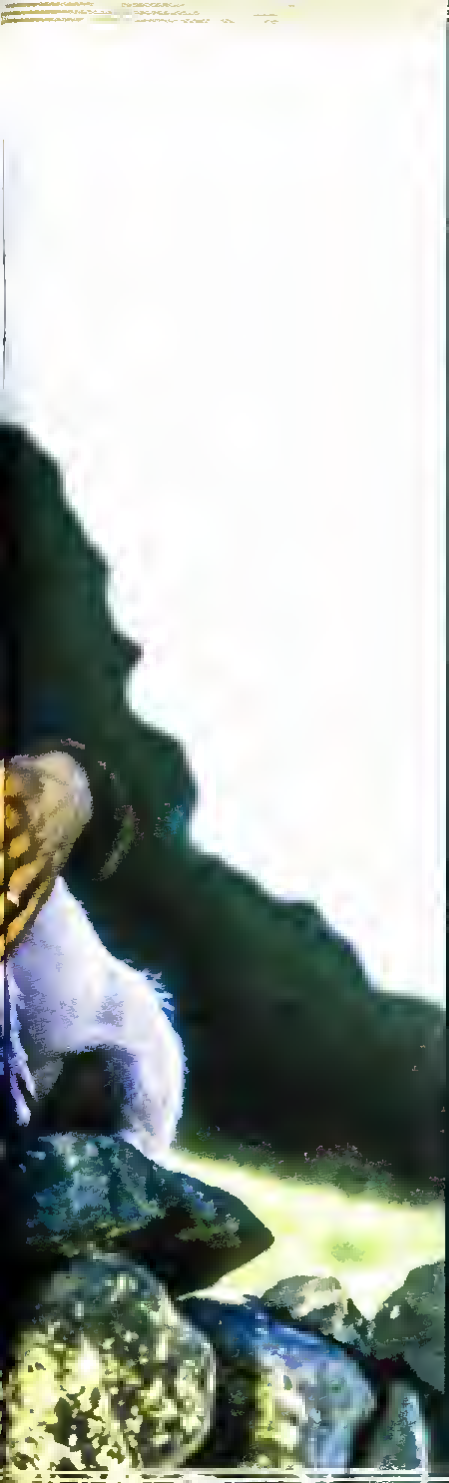
Frifter Hogget (James Cromwell) and the Birthday Ball



FOR MORE THAN A DECADE,
KENNEDY MILLER HAS BEEN

Babe

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The Gallant

BABE IS NO EXCEPTION.
IT IS THE FINEST FILM MADE BY

Sheep-Pig

AUSTRALIANS AT HOME
IN A LONG TIME.

Producer George Miller &
Director Chris Noonan
interviewed by Scott Murray

A brilliant *Babe* wasn't the expectation of many commentators when they first heard George Miller and Chris Noonan were making a film about a talking pig. But they should have had more faith in a pairing that gave us *The Cowra Breakout* (mini-series, 1985), *Vietnam* (mini-series, 1987)[1] and *The Riddle of the Stinson* (tele-feature, 1988), let along their many achievements as individuals.

Babe is a wondrously rich and nuanced film that works on so many levels a review could well end up a long list of themes cleverly raised and resolved. It is devilishly entertaining and deeply profound at the same time.

SCOTT MURRAY interviewed producer and co-writer Miller by phone in Los Angeles, where he is preparing *Contact* from the Carl Sagan novel. Director and co-writer Noonan was interviewed in Sydney, where he is sorting through a mass of offers. The two conversations were then intercut.

Miller begins with how he first came across Dick King-Smith's *The Sheep Pig*, on which *Babe* is based.

Life Lessons

Miller: In 1985, I was flying to London – my third trip in a matter of months – to record the score of *Mad Max Beyond Thunderdome* with the London Philharmonic. By sheer luck, I awoke bolt upright in the middle of the night, somewhere over India. I surfed the audio and came across the Children's Programme. A woman was reviewing children's books and when she came to one called *The Sheep Pig*, she laughed uncontrollably. There was something in the way she laughed that made me wonder, "What is it about this book that really got to her?"

The moment I arrived in London, I walked into a shop and there was the book, staring at me. I read it and had the same response as the woman.

The book is about a lot of things. Not only is it a wonderful little allegory about prejudice, it also deals with that moment when we come to adulthood by finding out the real truth about the world, how harsh it can be, and how you deal with that.

The book also has a spirit and charm which is really great. I really liked its sensibilities, and I liked the way it is understated.

But, from the start, I felt very strongly that it shouldn't be made as a conventional animation. I didn't think it was something that would lend itself to the flamboyant character animation that Disney is able to do so well. I remember thinking, "Wouldn't it be wonderful if we could really make it feel as if real animals were talking?"

I then discussed it with [joint producer] Doug Mitchell. We started trying to find the rights to the book, and then the pig jokes began. Even the lawyers included them in their telexes. And the jokes haven't stopped to this day, right down to the puns people are using in their reviews.

Noonan: After George had purchased the option on the book, he approached me. I read it and was immediately and strongly taken with the story. It has a classic feel. At its heart, it is very close to the universal hero story that Joseph Campbell talks about in his writings on myth.

The concerns of the story, as I read them, had great resonance with me. One concern is a major issue facing societies today – the issue of prejudice – while another is a major philosophical challenge facing individuals – the coming to terms with their mortality. And all of this is contained within a plot which is very whimsical and fun.

Does your interest in Campbell come from working with Kennedy Miller?

Noonan: I discovered Campbell through the enthusiasm of both George and Terry Hayes[2]. Campbell is almost a religion with George, and deservedly so, because he is one of the greatest thinkers about the function that drama plays in the lives of people throughout history, and today.

The Script

Noonan: George and I began by dissecting the book. We looked at the way the book told the story and examined how we might put that into dramatic form. It was a simultaneous working out of the broad scheme of the story and the details of the story.

We actually spent a month just talking through theoretical scene breakdowns. I then went away and came up with a draft. It was then systematically unravelled in discussion between us – not an easy process for a writer. Out of that came new schemes to solve the problems that had emerged. I'd then go away and write another draft.

We went through a great number of drafts over a 12 month period. But it wasn't the only thing that was going on at the time. There were huge technological problems to overcome, and I was doing a lot of work on that at the same time.

Why do you say it is not an easy process for a writer?

Noonan: The challenge is having your work completely pulled apart. That is something that happened on the Kennedy Miller mini-series as well. The writers would each come up with drafts for their episodes, and then the group would set about mauling them and finding the flaws in them, and discussing possible ways of solving those flaws.

Some people don't respond terribly well to that sort of process. If you have a fragile ego, it can be a very ego destroying process. However, that process is a way of solving a script's problems before it gets to production stage.

In the case of *Babe*, that meant inventing some additional characters and scenes.

Miller: Yes. Dick King-Smith's original story has a mythological component, but it needed to be expanded. So we added the prologue in the piggery.

the Ferdinand character, the alarm clock heist and Rex, the male dog

Noonan Ferdinand was invented very early on as a means of introducing some overt humour In many ways, he is the odd character out in that farm He doesn t subscribe to the ways of the world and he tries to escape them He also has a modern way of looking at things and at life

Ferdinand also graphically illustrates the threat to Babe by bringing it right to the forefront and making it overt.

Ferdinand is a real tonic to the film and gives a modern young audience access to this story At the start, we had felt there was danger it was going to be too quaint and old fashioned

Rex was invented much later, after a number of drafts Rex was actually the idea of Terry Hayes, who suggested that we needed a greater symbol of the authority of the status quo within the organization of the animals in the farm The idea was so obviously right that Rex took on a life of his own and became a major character

Miller Fly, although a delightful character, is very generous. We needed someone who could declare that dogs world with a little bit more authority than Fly, who seemed to be guided by her maternal instincts much more than by her hubris, by her simple pride of being a solid, noble worker So this rather patrician and fairly dignified figure was added to give it a little bit more weight.

Actually, we based Rex on the Christopher Plummer character in *The Sound of Music* [Robert Wise, 1965]

Halfway through, I felt Rex might finally get his chance to win a sheepdog trial because Babe would be unable to compete, which is a Hollywood-style ending But Instead Rex chooses to help others and through that, frees himself from his own pain, which is much more Campbell

Miller [Laughs.] Oh, yes Campbell always has a hand in all this stuff

It's also great because Rex has to deal with the sheep for the first time He goes into the world of the creatures he despises and has to find some common ground in order to help the little pig I think that works pretty well

It does seem to suggest, though, that if you know how to talk to anybody, you can have them do what you want!

Miller Perhaps But it's more about an unprejudiced heart Even though the device that Babe uses is very simply to be polite, he has to not carry with him any prejudice when he addresses the sheep He finds it is very simple to talk to them when he assumes that they are not stupid

When you first read the book, did you see it as a children's film or one equally for children and adults?

Miller It's a children s film but for the child in all of us. We wanted to invite adults and children into the world of the film as equals, and that's been confirmed by the response in America, where you find a lot of couples going at night.

One thing we were all determined to do was not "toddify" the film, though we were determined to make it accessible to children And to really enchant children, you have to use all the weapons you have

The dark elements in the film are very strong, from the opening scene in the piggery, with its revisionist view of heaven How do you feel children would respond to such darkness?

Noonan I believe that children love the dark, love being scared a little That s based on my own memories of watching films as a child. I remember being terrified by *Fantasia* [Ben Sharpsteen, 1940] and loving the sensation – at least once it stopped

In recent years, Hollywood, in particular, has been scared of the dark side of things for films where children are a substantial part of the audience. But if you look at the classic old Disney films, like *Fantasia*, Disney did not shirk from going the whole way with the dark side of things

At its deepest level, *Babe* is about a character coming to terms with his own mortality and being enriched by that knowledge You have to see the darkness before you see the light for that part of the sub text to have any resonance with an audience.

Miller I don t think I would have been involved in *Babe* had I not had a child. At an incredibly young age kids want to know about the nature of death and God, and whether there is a heaven You don't sit down and have an intellectual discussion about it because children learn about it and experience it through metaphor All fables and allegories are storytelling in the form that can appeal in a poetic way to children Through them, children process some of the larger questions in life

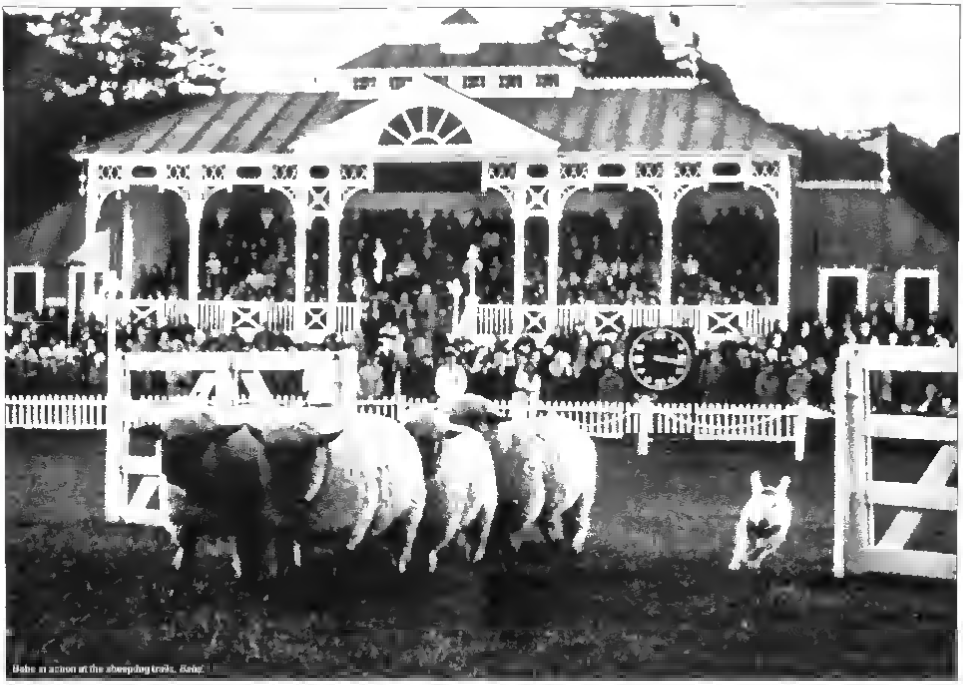
The most impactive films we see, the most impactive stories we remember from childhood, deal with the dark, subterranean issues of what it is to be human. I think we can all remember when we first saw *Bambi* [David Hand, 1942]

If you start talking down to children, the degree of cynicism is picked up very quickly and they don't buy it. One of the successes of *Babe* is that we strenuously avoided that.

That is particularly true of the moment where Babe asks Fly the wonderful mother figure, if there is any purpose for a pig other than to be eaten Her answer is chillingly direct

Miller For me, that is the biggest moment in the movie That s the moment Babe becomes an adult His life has been based on a lie and, although he has been protected from pain, Babe has to understand the essential truth about his mortality and, ultimately, his purpose What makes him heroic, I believe, is the way he is able to overcome that realization. But it s a tough moment.

You say you haven't talked down to children In a sense, you haven t talked down to animals either Terrance Rafferty in his *New Yorker* review talks about how, even though the animals



Babe in action at the sheepdog trials. *Rating*

are given human voices–they are not humanized. They remain animals with a profoundly different view of the world.

Miller: That comes very much from Dick King Smith, who had been a farmer all his life and only decided to start writing children's books when he was in his fifties or sixties. He is obviously someone who loves animals and is able to see them as such. He doesn't try to turn them into humans.

Actually, that was one of the hardest things to achieve. Even though the animals speak English, how does one deal with their knowledge of the world, particularly Babe's? Maybe we cross the line on that several times, as when the animals watch television. Some people's pet dogs and cats may watch television, but I'm not sure what they are actually seeing.

On the other hand, we certainly were aware when we made the film of how children perceive films. I remember being surprised as my daughter was growing up by how much she enjoyed detail. If we went walking in the bush, she picked up every small detail which I'd missed.

The mice came directly out of that – throwing in those little things from time to time to keep the eye engaged as much as possible. It seems to work with adults, as well, but, had we been making it for adults, I probably wouldn't have pushed for something like that.

When we had to do test screenings in the States, the only change we made as a result was to add the mice reading the chapter headings. We noticed that parents would lean over and whisper them in the ears of any children too young to read. We thought it would be good to have the mice do that.

How did your approach to portraying the animals affect the way you wrote their dialogue?

Noonan: The dialogue was a different thing, really. It was possible to have the animals say almost anything. In the case of Ferdinand, the dialogue is very audacious, and almost caricatured–I had Woody Allen's voice going in my head the whole time I was writing his dialogue.

We didn't feel restricted over what we could put into their mouths, but the animal characters did have to be treated exactly as human characters. In other words, they had to be consistent. Their characters had to hold together through the process in a believable way.

My aim, I guess, was that within 15 minutes of starting to watch the film an audience would forget entirely that they were looking at animals, they would just be drawn into the characters. Whether they were watching human characters or animal characters was irrelevant. The characters had to work with the same level of consistency and believability and interest as human characters.

The ending is very interesting and unHollywoodish. Even though Babe gets three perfect scores and the crowd cheers, it doesn't energize one in the way that a football or a basketball team might with a victory at film's close. That subsequent moment between Babe and Farmer Hoggett [James Cromwell] is profoundly more important than all those people jumping up and down screaming.

Miller: Yes, the usual Hollywood ending is where everybody wins and you cheer. What I think makes the scene so full of power is that Hoggett and Babe go from complete derision, as Hoggett walks out there with a pig on a leash, to transforming the crowd by the combined feat of scoring the perfect score. It requires Fly, Rex, Hoggett and Babe to do that.

Ultimately, though, and this is in the book, it is the moment in which the incredibly laconic Hoggett and Babe stand out there, listening to the roar of the crowd, and Hoggett's very simple words at the end. Coming down to that very small moment is something one would normally not do. But, ultimately for me, it is the most exquisite moment in the movie.

Noonan: Two things are paid off at the end. It's a victory of faith in one's instincts, and faith that you can do what you want to do. It's also the resolution of the relationship between Hoggett and the pig.

Throughout the film, Hoggett has continually shown an understanding beyond words of what is going on in the animal world. He has found a way to sense what is going on beyond the membrane that separates the world of the humans and the animals. The very final moment in the film resolves that aspect of the film, of dealing with the two separate worlds and the separation between those worlds.

It also is a resolution in that you know that Hoggett will never kill Babe now, which, because it has been unstated, has always been somewhat in doubt.

So, in classic storytelling terms, the ending is the classic pay-off, in that the tensions of the movie are resolved and released. And Hoggett, who is in some ways an ambiguous character, in that he doesn't state himself many times definitively, finally does state himself in a way that I regard as definitive.

You say the resolution is a victory for trusting one's instincts. Is the scripting process at Kennedy Miller, with its constant deconstruction of draft screenplays, at odds with trusting one's creative instincts?

Noonan: Sometimes that can be the case with certain personality types. The process of collaboration with others necessitates being able to justify one's instincts, to be able to argue for what you want to do. You have to be able to find a reason for the direction that you want to take a scene or a whole story. We all know that truth doesn't necessarily reside in those sort of intellectual and verbal justifications.

p53

Nigel Westlake is one of Australia's major classical composers. His feature film (*Candy Regentag*, 1989, and *Backsliding*, 1992) and television (*Celluloid Heroes*, 1995) work has been less known.

That changed with *Babe*, which has one of the most luscious, varied and engaging scores of recent memory. It has catapulted Westlake to the very forefront of world film composers, and his phone has been rarely quiet since.

Westlake, interviewed by SCOTT MURRAY, begins with describing how he became involved with a pig that spoke.

Westlake: I was approached by George Miller in January 1995. George and Chris had commissioned Jerry Goldsmith to compose a score for the film, but they had decided his score was not really what they were after. As Jerry was not in a position to make any changes, they went looking for a completely different approach.

George had just seen some of my work for a television series, *Celluloid Heroes*, and must have liked what he heard, because I was one of six people who were invited to submit ideas for *Babe*. We were all given a video with three or four very different scenes. We were then invited to submit a synthesized rough guide-track for those scenes. About a week later, I was chosen to do the score.

How similar to the finished music is what you did as a guide-track?

I don't spend a lot of time or money producing a crash hot guide-track, because I don't see the point. You do one simply to give the director an idea of where you're going with the music, and approximately what it will sound like when the orchestration is finalized.

The track in this case was identical in terms of sync, and virtually note for note, as the final orchestral version. However, the orchestral version is your full blown, beautifully-recorded thing, where all the music comes to life. That is what you do it for, really.

When you first saw *Babe*, what were your feelings in terms of the music it needed?

The first rough-cut I saw had little bits and pieces of music placed there by the editors – Saint Saëns' Symphony No. 3, a bit of Grieg and so on. It seemed very obvious to me that the music should underscore the emotional content of what was happening with the animals, in the animal world. Obviously, you have certain limitations in terms of 'actors' delivering their lines with emotional content. [Laughs.]

However, I did see a lot of openings for elements of whimsy in the score, especially with the Hoggetts, who are quite comical characters. For instance, Farmer Hoggett just had to be represented by a bassoon melody.

Although we have to a certain extent represented each character with a musical motif or theme, I don't think that element is overdone.

Basically, the music can be broken down into three or four basic ideas, in that you've got your animal world, which has sub-worlds within it. Babe, for instance, has his own theme. The dogs have a couple of motifs that recur for them, while the odd tragedy that permeates the animals' life from time to time has a motif.

Many films and documentaries on animals have irritating music which sends up their movements and antics. In *Babe* there is not a frame where the music is not loving and respectful of the animals.

Yes. I think it's very important for the credibility of the story for the animals to be treated with the utmost respect – even, in fact, with more serious ness than the humans.

How did the use of themes by other composers come about, particularly the Saint Saens?

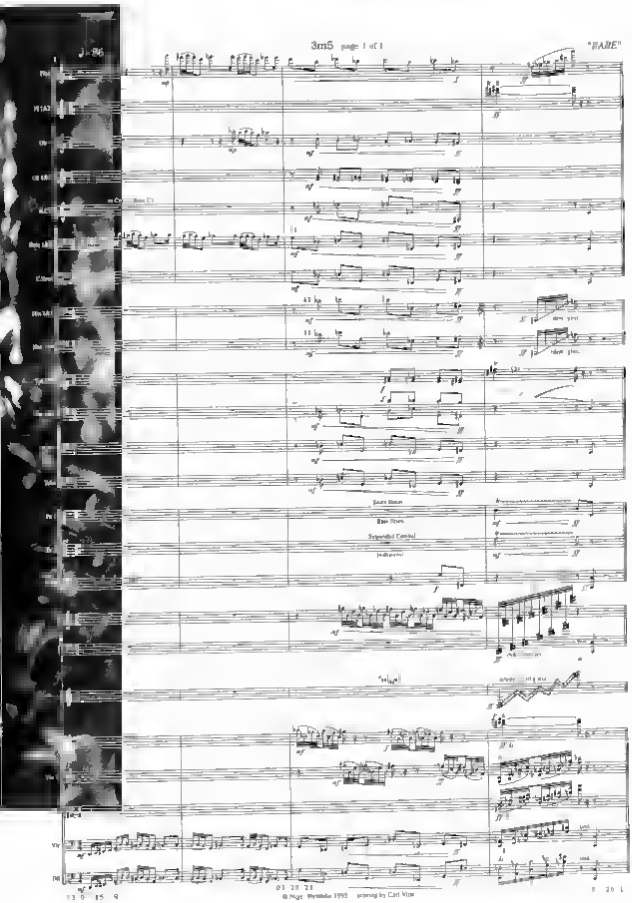
For a long time during the production, George had the idea that the eight-bar melody from Saint Saëns' Symphony No. 3 would make a wonderful theme for Babe. It has a certain innocence to it and it is also very adaptable.

That adaptability was made clear to George when he heard the 1970s reggae version of the theme which became a bit of a hit. George thought if the Saint-Saëns could cope with that and still retain its integrity, it had to be very versatile. So, that stuck as Babe's theme.

It actually never really appears in its original Saint Saens orchestration. It is an organ symphony and the organ in the original features very prominently. For me, the organ was far too gothic for this film. I felt it needed something much lighter.

So, the theme goes through many different permutations and appears for a total of about five minutes in the 75 minutes of original orchestral score.

Scoring Babe



The Grieg was originally a Grieg piano piece [Lyric Piece No 28 Spring (Norwegian Dance)], which the editors had cut in for one of the round-up scenes They had become very attached to that, so I just reorchestrated it I think it works quite well

There is one other section where Babe and Fer dinand the duck go into the house to steal the alarm clock, where the score is an adaptation of the pizzi cato from *Sylvia* by Delibes

Apart from that, all the score is original and was conceived at the offices of Kennedy Miller from about January through to April

One of the most striking aspects of your score is the richness and variation of the orchestration

I think it s necessary when you write orchestral music to use as much colour as you possibly can, and incorporate subtle variants of colour in the orchestration That is what draws the ear into orchestral music Without that, it can become very boring, bland and monotonous.

Were you also involved in the songs sung by the mice?

No–The song over the end credits ["If I Had Words"] is actually the 1970s reggae version, but sped up to sound like mice It was just taken straight off the CD and sped up, which was an idea of George's.

George and I toyed with the idea of re record ing it, but I couldn t find a way to make it work that I was happy with

There are also the little bursts of "Blue Moon" and the Toreador Aria

They were put together by Julios Chan, one of the sound editors He spent a bit of time getting a bunch of things together, multi-tracking them and speeding them up

As I discovered in my attempts to record mouse-sounding music, it's not as easy as you first think You have to not only worry about the pitch, but the pronunciation and so on.

Is it difficult for a composer to come into a film and find the editors and director already attached to bits of other people's music?

That's an interesting dilemma I can see why editors do it, and there s only been one film I ve worked on where they haven't That was *Celluloid Heroes*, where the tape they gave me of episode one was totally silent [it deals with the silent era] It was a lot of fun conceiving the music from scratch.

Of course, the challenge on other films, when there is 'temp' music, is to come up with something that's better I enjoy that.

Usually, you can see why the editors have used a particular piece of music in a section of a film But, inevitably, there is a problem of continuity How can you have that tune appearing only once in a film? It usually doesn't bear any relationship to anything else in the film

It's important to have your themes, which are treated in different ways for different scenes, developed throughout the film That is a time-honoured process and it works for me I've yet to find a another system that is better to work with

Where was the music recorded?

At the new ABC Southbank studio in Melbourne, which, from my experience, has to be the best room for this purpose in the country It was recorded with the Victorian Philharmonic Orchestra, which is basically the Melbourne Symphony under the guise of a freelance band

Robin Grey was the engineer The whole thing was virtually done straight off the stereo pair, using a bit of the room ambience for the surround We did a little bit of mixing in terms of bringing up the odd solo here and there, but it was basically mixed straight to tape, which is a good way to do it and saves a lot of time If the musicians are performing the music as a balanced organism, then it makes a lot more sense

How long did it take to record?

Five days and we spent about four days doing final mixes and editing. There was quite a bit of editing in some spots It didn't take too long, really

Is *Babe* one of those rare films where you actually had the time and the resources to do things the way you wanted?

Yes I was fairly specific in my requests in terms of how I wanted it done, the time and the amount of players that I needed George was adamant that it should have a very big, lush sound and, of course, I wouldn t have wanted any other way Kennedy Miller never questioned that, and were totally forthcoming in terms of supplying everything that was needed, which I was very grateful for and which of course has paid off

How does it feel to have written a score for so successful a film?

It was a very satisfying project to be part of and really wonderful working with George and Chris I learnt a lot from both of them about working with film I've never worked so intensively with directors before.

I worked in their offices at Kennedy Miller They gave me a room of my own, and they'd come to visit me two or three times a day George would sit down and ask, "Well, what have you got for me today?" [Laughs.] I'd play him the roughs and we'd discuss it

In a way, it's strange being over here while it is doing so well in the States It feels a bit removed, because the week it opened the phone was running hot here with old friends and cousins, and the odd director ringing up from LA raving about it Of course, no one here has seen it or anything and they don t have a clue really what the fuss is about.

So, it has been tremendously satisfying and, of course, it is already generating other work, which is fantastic

Miller on the Music

The music was always going to be a full orchestral score We had to under score

p54

The publication of two volumes of Jonathan film criticism that has been absent for the past first film book in a long time to break the sorry appreciations of cinema, and many English-lan

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IF THIS ARTICLE READS more like a [illegible] critique, the reason is simple. I have been an avid reader of Jonathan Rosenbaum's film criticism since about [illegible] years. I have been a compatriot. Indeed, when I look back now at the mental inventory of my "10 or 12 Films Texas Things" poll assembled by Rosenbaum in the November 1976 issue of *Film Comment*, I see that several of the films I have come to treasure most over the past twenty-odd years, such as Jacques Rivette's *Celine et Julie vont en bateau* (*Celine and Julie Go Boating*, 1974), Jacques Tati's *Playtime* (1967) and Robert Bresson's *Lancelot du Lac* (1974) were probably first brought to my attention through his fierce championing of them. And some of my more recently developed passions for Raúl Ruiz, Jon Jost or Chantal Akerman are inextricably tied up with Rosenbaum's ongoing critical illumination of these films.

Placing Movies, Rosenbaum's latest book of criticism, has appeared in tandem with a reprint of his earlier, faceless conventional work, *Moving Places*.

Placing Movies is an exceptionally fine anthology of essays and reviews. This is not just because the individual pieces gathered in it are of such uniformly high quality. As a whole, the book is organized so as to illuminate the diverse facets of what Rosenbaum sees as the practice of film criticism. So, alongside such [illegible] "touchstone" films from *Gentlemen Prefer Blondes* (Howard Hawks, 1953) to *Certified Copy* (Abbas Kiarostami, 1964) and particular filmmakers from Orson Welles and Jerry Lewis to Jean-Marie Straub and Alain Resnais—there are sections covered in "The Critical Apparatus" and "Private Stations."

At least one already published review of *Placing Movies* has tended to marginalize or dispatch Rosenbaum's "miscellaneous" section in the institutions and situations of criticism. And some readers might prefer to savour the friendlier, more agreeable and "appreciative" aspects of the book, such as Rosenbaum's remarkable gift as a writer, and his tireless ability to make accessible and appealing even the most inventing avant-garde epics. Since this division (or evasion) does a grave disservice to Rosenbaum's project, I would like to reverse these priorities for a change and celebrate the political provocations before savouring the emphatic meanings.

1. Andrew Sarris has referred presumably with some irritation to Rosenbaum's "boringly relentless prejudices," and the quotation is duly preserved for posterity in *Placing Movies*, as well as appearing in a more allusive way in *Moving Places*. Even a casual reader of American film criticism may have gathered that Rosenbaum is regularly gunning up the noses of some of the powerful critics such as Sarris, Pauline Kael and Vincent Canby. And he treats authority figures in other spheres of film culture, too—such as the avant-garde scholar P. Adams Sitney, who testily complained in a review of the book *Movie—The Front Line* (1985) about Rosenbaum's

> talking about the denseness of other critics, the lack of distribution for fabulous European films and the difficulties he has had seeing films all over the Western world.

For his part, while conceding "a certain intolerance and belligerence" in some of his earlier writings, Rosenbaum still stands up for the value of angry provocation in even passionate hatred, especially in our present "cowardly" period. The issues he urged worked up in his texts are, to my mind, exactly the right issues, and his passions are invariably sound.

A rapid-fire list of Rosenbaum's most hates and recurrent worries can be quickly racked into focus. He is against the "philistinism and xenophobia" of critics (in his experience, especially New York critics) who disregard anything but the most sanctioned and well distributed mainstream and arthouse cinema. In

Rosenbaum's writings has witnessed a buzz in two decades, argues ADRIAN MARTIN. It is the division between journalistic and intellectual guage writers on film could take a cue from it.

Gloves Come OFF.'

a superb essay on why the films of Leos Carax have not yet been "Miramaxed" in the U.S., Rosenbaum asserts

> A few selected examples of what used to be regarded as alternative choices [ ] have been smeared across public consciousness like low fat margarine.[4]

Rosenbaum is against the wilful ignorance – the "breathtaking" lack of curiosity – that increasingly shapes the consciousness of both popular reviewers and cinema academics as they face the entire breadth of world cinema films from all countries, from all periods, on all ganges and formats.

Rosenbaum disapproves of distributors and exhibitors who no longer take chances on important, "difficult" films, such as those by Jean Marie Straub and Danièle Huillet or Marguerite Duras, and who do everything in their power to stifle proper critical and cultural debate He is wary of any claims implying the pristine "freedom" or divine "authority" of critics, since it is usually the institution to which they belong (a newspaper, say) which dictates the particular tastes, protocols and "rigid formats" to which they must conform And he is incensed at the rising influence of the infernal publicity/hype machine that more and more determines (through press kits and other means) what under achieving reviewers actually manage to write about films

A book so personal and candid – and often very touchingly so, as in its magnificent essay on Manny Farber, written especially for this volume – nudges one into divulging similar confessions. Some *Cinema Papers* readers may be aware that I temperamentally (and politically) share Rosenbaum's "gadfly instincts", and his determination to provoke some kind of dialogue with neighbouring members of film culture So, I should be brave enough to inquire Does anything of what he says of these sorry situations in America or England find its echo here?

Of course, a certain polite niceness rules over the film reviewing scene in Australia – certainly far more so than in Europe, where bloody, polemical fights between critics (and critical "positions") are a regular, healthy occurrence – and a completely "gloves off" consideration of these issues would not be a wise professional move on the part of anyone who is (or aspires to be) a practising "insider" Nonetheless, a lot of what Rosenbaum challenges us to think about and engage with is clearly relevant to local conditions.

Such as? Australia, like America, certainly has its lazy "Woody Allen cult" among reviewers (brilliantly dissected by Rosenbaum in "Notes Toward the Devaluation of Woody Allen") – this strange twist of film culture and history whereby Allen (an interesting, enjoyable but very minor director) is furiously promoted and debated as if the future of cinema depended on his every latest release And one could extend this thesis to many of the so-called "independents" from America (John Sayles Hal Hartley, maybe even Quentin Tarantino) who are pushed down our throats by the brokers of local film distribution and exhibition.

Such selective saturation bombing arguably makes it very hard for any of us to have a wider apprehension of cinema Didn't I hear, at the recent Australian Film Commission conference on low budget film making, the pronouncement that "independent feature filmmaking" began in the U S with Jim Jarmusch's *Stranger than Paradise* (1984), thereby obliterating all trace of Shirley Clarke, Jon Jost, Mark Rappaport, Yvonne Rainer, et al?

Here's another pertinent echo In "A Bluffer's Guide to Bela Tarr", Rosenbaum introduces a Hungarian filmmaker little known (at least yet) in English speaking film cultures He takes the opportunity to dismantle the assumption that one needs to know a lot about certain foreign cultures in order to even approach certain foreign films – since (as this spurious logic goes) what these films mainly talk about, or reveal is their own country's history (or even "soul"), often in a disguised, allegorical form. Rosenbaum cracks

a good joke in passing about the "veritable cottage industry" that has grown up interpreting the elaborate camera movements in Miklos Jancso's films as "a direct or indirect statement about the rigidity of life under Hungarian communism"

This constipated mode of criticism is wildly prevalent in Australia, both at journalistic and academic levels It gets used, strikingly, on most "Eastern bloc" films (including Krzysztof Kieslowski's) and Latin American films, almost all Chinese art films (especially Zhang Yimou's), and on Russian movies such as *Burnt by the Sun* (Nikita Mikhalkov, 1994) Personally, I believe that it functions as a way of 'policing" the interpretation of these films – most often enforced by those "experts" who claim to have privileged, inside knowledge of the nations and cultures in question The method hides a curious double standard most critics would not dream of taking *La Separation* (Christian Vincent, 1994) as an allegory of the French nation, or Nanni Moretti's brush with cancer in *Caro Diario* (*Dear Diary*, 1994) as a "symptom" of the Italian condition

What is at stake here is not whether films do or do not "reflect" their national origin (a banal debate, really) It is more the sort of question which Rosenbaum first asked in *Film – The Front Line* in relation to the baleful American reception of Andrei Tarkovsky's *Stalker* (1979), and that he continues to explore in various ways here

> work which could actually address the conditions of people's lives [...] is never being read as such, it's invariably translated into something else

– something with a distant, "foreign" relevance.

Third comparison Australia, in an odd and distressing fashion, inherits the "xenophobia" of the American critics. all they seem to care about over there, principally, is American movies[2], and so do we Rosenbaum is withering about those critics who spend all their time making small cults out of, say, Brian De Palma's œuvre, while they blithely ignore even the important "world cinema" events that do make it into their hometown theatres Local case in point How many newspapers and magazines said boo about this year's Michael Snow retrospective with Snow in attendance at every session? More to the point How many of our paid reviewers have ever seen a Michael Snow film, or even know who he is?

Of course, the blame for these kinds of monstrous gaps should not always be laid at the feet of struggling (and/or clueless) individuals The logic of the "system" – the institution – often dictates what can be achieved in certain situations, thereby making even the most pugnacious gadfly complicit (This is a factor that Rosenbaum always concedes – for instance, by reprinting even the "star ratings" that must go with his reviews in the *Chicago Reader* where he currently works.) Even a local critic who really did want to plug a Snow or Ruiz retrospective in a newspaper might find their copy whittled down and shoved into an "entertainment/events guide" – somewhere off the arts pages proper – or see the assignment given to a staff writer to cover as a "profile", puff piece This is exactly how the Museum of Contemporary Art's recent Paul Winkler retrospective was covered in our media (print and television), no one actually "reviewed" the films that comprised it

From another angle, I'd have to say that Australia doesn't look so bad when compared to the nightmarish American film scene that Rosenbaum conjures SBS gives us regular, in depth access to many filmmakers – such as Hou Hsiao Hsien and Abbas Kiarostami – who seem much harder to come by in the U.S. And the interknit sites of our more "marginal" film culture – including the National Library, the various film festivals, the National Cinemathèque, independent filmmaking groups, small magazines and pockets of university departments devoted to cinema study – provide a relatively sturdy net, in a relatively small country, to catch all manner of films (and ideas) before they drop completely away from public notice. The guardians of this marginal film culture – themselves often relentless, pugnacious types – also constitute a sort of voice of conscience that nags away (one hopes) in the minds of our more hype-driven public commentators

In his response to the P Adams Sitney review quoted above, Rosenbaum argued

> The reason for forcing myself into the picture is quite simply to make the criticism more *usable*, by contextualizing my positions and showing where they come from – refusing to resort to hidden agendas, and respecting the reader's right to disagree [4]

Placing Movies extends that argument into the design of an entire book Rosenbaum's exposure of his "subjectivity" is always refreshing, and never pointless And his book is "usable" in many other ways as well – particularly for anyone who is entertaining a career in

"It's a cinch that, if *Moving Places* appeared for the first time today, it would receive that ugly, fasionable label of 'ficto-criticism'. Yet I find this book superior, certainly far freer, than most of the careful, self-concious exercises in ficto-criticism that have followed it."

film criticism It offers handy tips (and frontline anecdotes) on everything from dealing with distributors and relating to colleagues, to getting started writing each day (retype your last page is Rosenbaum's suggestion), to the sticky problems of reviewing filmmakers who are one's friends.

Rosenbaum is extremely relaxed when it comes to the question of "taste" – and especially the matter of taste making or taste breaking, which I believe many practising critics are obsessed with, secretly or not so secretly Of course, he has his favourites and his pet hates, his twin legions of the overrated and the underrated He is completely upfront about these biases, and about the identities of those he wishes to "promote" More important for Rosenbaum, one senses, is the individuality and seriousness of genuine cinephile passions, and the ideas, understandings and frames of reference that these passions can generate One feels that, among the major critics, Rosenbaum is the least interested in having acolytes and protégés who parrot his tastes and emulate his positions – unlike, to take the most obvious example, Pauline Kael He honours an aphorism from Jean Luc Godard "I'd like to regard myself as an airplane, not an airport."

2. Jonathan Rosenbaum is a terrific writer I mean far more by this than the usual compliment that the prose style is witty, racy, eloquent, accessible, sharp, and so on, a good way to "dress up" or communicate the intellectual content of the pieces For in Rosenbaum, more than in most critics I can think of, "style" (or form) and content are inextricably bound together A beautiful section of *Moving Places* is addressed to his mother, about her absence and the letters he wrote to her as a child

> The more I wrote, the closer I felt to you. Even my long sentences nowadays seem motivated by a desire to cross similar distances.

In Rosenbaum's work, the "action" of a sentence – and he is an enviable master of sentence construction – mimics, or (more strongly) constructs, the coming together, the formation, of an idea The process is always intellectual and sensual at the same time It's the jazz legacy in his style, a legacy he often alludes to, and nowhere expresses itself more fully than in his discussion of Clint Eastwood's *Bird* (1988) This piece begins with the description of a Charlie Parker performance which Rosenbaum sees as "a fusion of passionate acrobatics and spontaneous formal patterning"

> During a live radio broadcast from Birdland on 31 March 1951, there's an electrifying moment when Parker leaps into his solo on 'A Night in Tunisia', combining cascading machine-gun volleys of notes – wailing sixteenth notes and dovetailing triplets – into what sound like two successive melodic somersaults, each one in a separate direction, that miraculously turn the rhythm around with shifting accents – an awesome rumble in midair over four free bars until he triumphantly splashes into the next chorus [*Placing Movies*, p 265]

Rosenbaum then digs further into this moment – into the context in which it was performed, involving Parker's expression of contempt towards the radio host immediately before playing – and concludes that

> the quick transfer to music from speech allowed him to unfurl his anger in one dazzling, unbroken string of invective, transforming his three words into four asymmetrical bars of breathtaking invention

Rosenbaum is a great "describer" which is part of what he has taken and adapted from a more specific film critical legacy, that of Manny Farber Materiality and concreteness are his watchwords, from his earliest pieces in the early 1970s he was railing against critics who abstract movies into "transcendental mystifications [...] rather than anything so mundane as their own ingredients" And the attention to the action of form in the films finds its exact correspondence in his writing. Long before the current vogue within the literary world for "the essay", Rosenbaum was writing critical pieces based (sometimes quite subtly) on the intricacies of their own literary form "Orson Welles's Essay Films and Documentary Fictions A Two Part Speculation", for instance, weaves all manner of lists, aphorisms and speculative possibilities into a baroque montage that is authentically Wellesian

"Alain Resnais and *Mélo*" is for me the absolute highlight of *Placing Movies* Rosenbaum takes Resnais' 1986 film – woefully underrated in this country as elsewhere – and, in another beautifully-constructed essay,

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offers ten successive "vantage points" for understanding and experiencing it, rather as Resnais' own films usually offer a sort of elegant, constructivist mosaic of positions and points-of-view. Rosenbaum rests the proposition that "Resnais' handling of lighting and camera movement in conjunction with speech resembles the scoring and conducting of music" against the long opening scene, in which one character, a musician, tells two others about how one of his relationships ended while he performed a concert. As Rosenbaum receives it, in this scene,

> Resnais' masterful *mise en scène* contrives to give us the effect of a flashback without once cutting away from the characters in the present and the sounds in the garden.

Camera movement, staging and the careful direction of the speaking actor's gestures are the keys here. We experience aspects of the narrated performance – the "steady flow" of the music, and the character's "agitated scanning of the concert audience" – as if the past had stealthily invaded the present. Resnais' stylistic decisions in this scene also prefigure important aspects of the (melo)drama to come – thus superimposing "three separate tenses and experiences at once [...] in a manner that is simple, fluid, and mesmerizing".

Rosenbaum is as good at producing sudden, striking insights as he is at sculpting expansive analyses. He has the knack of being able to encapsulate or condense the project of a film in a catchy sentence. Of Chantal Akerman's *Jeanne Dielman, 23 Quai de Commerce – 1080 Bruxelles* (1975) he comments:

> The film's paradoxical fascination is that it's both naturalistic and non-naturalistic, everything is a clue and nothing offers a solution.

Across the range of inclusions in *Placing Movies*, we observe Rosenbaum's growing facility as a journalist – a context where the need for such epigrammatic (or telegrammatic) conciseness is more pressing and challenging. Here, for instance, is the comparison of the comic personæ of Woody Allen and Jerry Lewis (the latter being a special love of Rosenbaum's):

> Why are the French so crazy about Jerry Lewis? Well, for one thing, some of them see him as being very much like America: infantile, hysterical, uncontrolled, giddy, uninhibited, tacky, energetic, inarticulate, obnoxious, sentimental, overbearing, socially and sexually maladjusted, and all over the place. (By contrast, at least on the surface, Allen is adolescent, neurotic, controlled, whiny, inhibited, preppy, lethargic, articulate, cynical, wormy, socially and sexually maladjusted and confined.) [p. 241]

One final observation about *Placing Movies*: I have noticed, in an informal way, that "non-specialist" readers – even non-cinephile readers, who may never have heard of or seen a Manoel de Oliveira film in their lives – are buying this book and enjoying it. In fact, I haven't witnessed such a generalized buzz around a film book since the era of James Monaco's *How to Read a Film* in the '70s. What happened after Monaco – the splitting of the market into coffee-table publications on the one hand and academically slanted works on the other, such that most publishers now flatly state that "film books don't sell" – has been, to risk an overview, a pretty sad state of affairs. *Placing Movies* is really the first film book in a long time to decisively break this sorry division between "journalistic" and "intellectual" appreciations of cinema.

When it was first published in 1980, *Moving Places* was a book way ahead of its time. Then, it may have seemed to some an impertinent hybrid, an "untimely meditation". It was a book that fell mightily between stools, heavily influenced by the film theory of the '70s, but (as Rosenbaum reflects in his new introduction) refusing to play by most of its academic rules – indeed, flouting its puritanical resistances to pleasure and its institutional avoidances of the personal.

Just as this autobiography of sorts conjures a subject who seems oddly displaced or misplaced between starkly different formative life-periods – a childhood in the American South spliced with the counter-cultural hedonism of post '68 France, for instance – *Moving Places*, as a book, seems stranded between certain, exhibitionistic "all-American" impulses and a more British form of powerfully politicized self-analysis.

This is a special and unique book – one that has lasted and improved with the passage of time. It's a cinch that, if *Moving Places* appeared for the first time today, it would receive that ugly, fashionable label of "ficto-criticism". Yet I find this book superior, certainly far freer, than most of the careful, self-conscious exercises in ficto-criticism that have followed it. There is more to the action of this book than a simple two-step "between fiction and criticism" – such as one finds in many current (mainly academic) publications in the field of "cultural studies".

> Quite unabashedly, and more in keeping with the aspirations of a novelist than with those of a critic, I wanted somehow to "do" everything,

comments Rosenbaum in retrospect, citing models as diverse (and radical) as James Agee, William Gass and Viktor Shklovsky. It's not hard to see the influence of the later Roland Barthes, too – although Rosenbaum was perhaps the only critic of his time who actually walked the plank and wrote as daringly as Barthes, as opposed to pulping the master's "ideas" into neat, applicable schemas (a point trenchantly made in *Placing Movies*: "Barthes & Film: 12 Suggestions").

☞ p55

The Rise of the Boutique

It was like the theatre then. You used to have to book if you wanted to go to the pictures on a Friday or Saturday night. In those days, you couldn't see a first release anywhere but at a city cinema. You'd get dressed up and have a meal at one of the restaurants. There weren't restaurants everywhere like there are today. The suburban cinemas competed for the film after it had finished its city season. *Doctor Zhivago* (David Lean, 1965) ran for three years at the Metro. I remember watching *Dr No* (Terence Young) in 1962, I think, at the Regent with three thousand people. Now that was a cinema experience. Not like today, they're like sausage factories.

THE CINEMA EXPERIENCE is changing. It always has.

Melbourne's cinema experience begins at the turn of the century in little more than cattle sheds on the banks of the Yarra. In this the hundredth or so year of cinema, the French are taking credit for inventing the camera projector, but they cannot claim the cinema experience as their own. The Australian cinema experience is unique. Just like Australian films, the cinemas we view them in are now also a healthy export.

Cinema in Australia has been through them all: flood, fire and civil unrest. The process in history has been kind, either. Cinema has a tendency to spawn progeny that always threaten to consume their parents. Australian cinema has been threatened by new technology every decade. CD-Rom and Pay TV are merely the latest threats. There was television in the 1960s, drive-ins in the '70s, video and computer games in the '80s. The introduction of the talkies in the 1930s is said to have closed as many doors as it opened. Somehow through all this, enough of cinema's magic has withstood demolition.

In the 1980s, we applauded "the Greeks" – or more precisely Cosmopolitan Films – for preserving a handful of the picture palaces through one of cinema's worst declines, that of the late 1960s and early '70s. The '60s and '70s saw the mass demolition of the picture palaces. Most of them occupied big blocks in the middle of prime commercial real estate. Ironically, it was the cinema's presence that over the years had made the sites such drawcards for retailers. The cinema was usually replaced with an equivalent commodity, like a shopping mall.

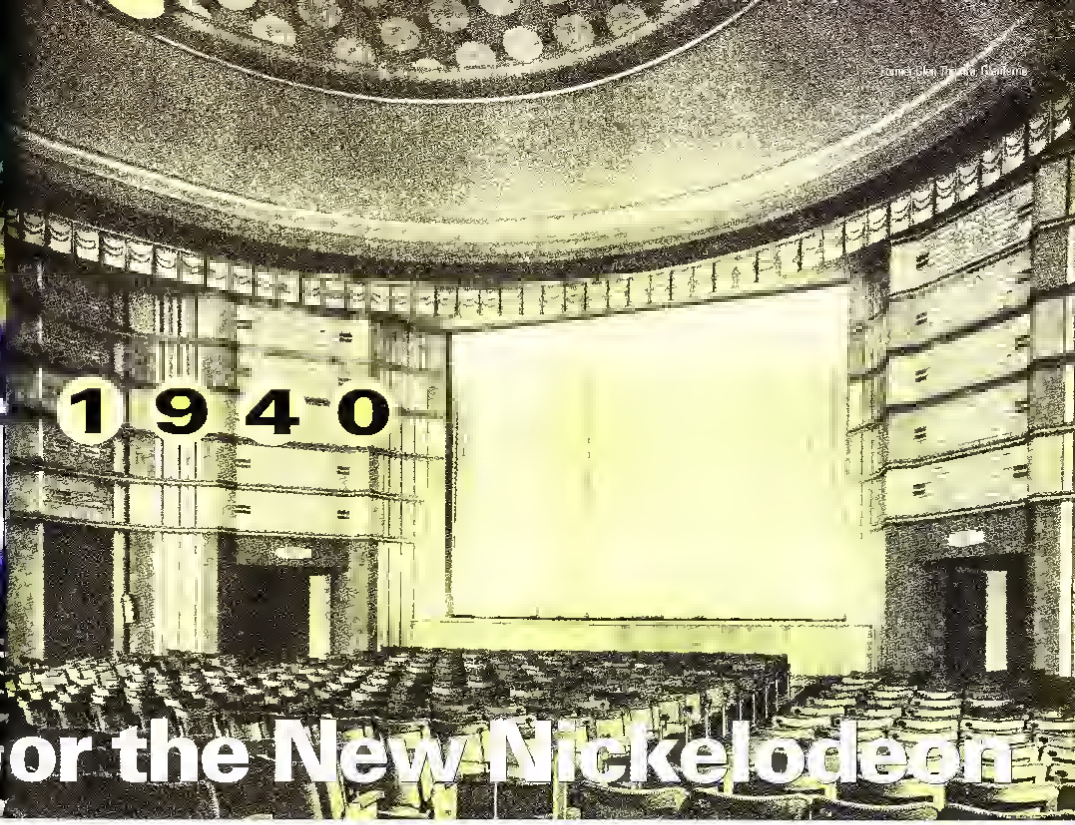
In this period, other picture palaces were changed irreparably. The Capitol, Swanston Street, designed by Marion and Walter Burley Griffin, lost its impressive entrance foyers. The magnificent auditorium, along with the whole building, is now heritage. Making a heritage site saves a building from demolition, but it can also condemn it to ruin. Everybody loves the Forum, with its Arabian nights fantasy ornamentation, but it just isn't viable to try and run two screens of such a size, with the sort of overheads incurred on such a site.

In the mid 1990s, the picture palace is under threat again, this time by "tripling". In the 1980s, there was a similar period of twinning. Twinning, like tripling, involved up an existing large single screen, as at the Rivoli, Cambe well and the Brighton Bay. The independents like the Valhalla Glebe recently completed this process.

Tripling is the process of dividing the vast auditorium spaces of the picture palaces into three smaller screens. The Balwyn, Melbourne, has recently completed this process. The Valhalla, Melbourne, is considering it. Picture palaces are becoming boutiques.

There has been a proliferation of new screens, and there are more people going back to the cinema. The distributors are making a fortune and cinema is said to be booming – so much so that somebody cunningly robbed three of the arthouse cinemas. It didn't start a trend. The armed robber was disappointed. The figures relating to audience growth are deceptive. When a single film makes big money you can guarantee it's screening in at least four cinemas. There has been a change in the marketplace, there are now many more smaller screens.

A boutique cinema is small by definition and is found nestled among other boutiques offering flow ers, designer clothes and – of course – sophisticated cafes. They are part of the shoppers' experience, just as you peruse a product you can "browse" a film. Like the product around them, the boutique is sophis



1940 or the New Nickelodeon

by Michael Kitson

ticated, talked about and packaged as exclusive. Their Melbourne originator was the Longford in South Yarra, which occupies a humble frontage amongst designer clothes bookshops and cafés. Opening for private business in 1984, the Longford's success can almost wholly be attributed to its current owner, Natalie Miller – a brilliant and formidable presence in Melbourne cinema and film distribution.

The boutiques, like their operators, are small, were previously known as arthouses, and screen films written off by multiplexes as catering to minorities. Village now wants a piece of the arthouse.

In Melbourne, following in the footsteps of the Longford, was the Kino. The Kino opened in the late 1980s as a twin, offering subtle European product, which, like SBS Television, made no apologies for its limits. Following New Vision Distribution's success with the Kino, a partnership between the owner of the Longford and the Valhalla was begun. In 1992, Natalie Miller and Barry Peake opened the Nova, in cosmopolitan Carlton.

The Nova is the purest distillation of the boutique. The Nova is a purple velvet shoebox decked with gold leaf. The Nova has polite customer service and an excellent, if cramped, projection set. It is also very smart about its overheads. The Nova has successfully integrated its patrons' requirements, maintained an intimate and sophisticated atmosphere, and streamlined its operations to what is called penny pinching by some and brilliant management by others.

The boutique cinema requires less staff. Many are set up to run with only a ticket seller and a single projectionist. Both are required to be multi skilled. If the ticket seller is intimidated with late patrons, the projectionist will cut tickets.

To avoid costly double time at the end of an evening, the projectionist takes over from the manager. The projectionist keeps an eye on the in-house television which monitors all its screens. This will alert the projectionist if anything has gone wrong in the box (or projection) box. The projectionist can answer the phone, let the audience out and close up at the end of the night.

The independent boutique cinemas have been so successful even the mainstream wants a piece of the action. Village has gone into partnership with Palace Pictures, a distributor and growing cinema chain. Antonio Zecola, who heads Palace Pictures, gets the pick of the product through Village's buying power.

Over Christmas 1994, Zeccola unveiled his empire. In addition to the Balwyn Twin, Dendy Brighton, Brighton Bay and Garnet Belgrave, he opened the George Twin and the Como Triple. He held all the winning cards that summer – he opened with *Dangerous Game* (Abel Ferrara), *Pulp Fiction* (Quentin Tarantino) and *Interview with a Vampire* (Neil Jordan). Palace Village has purchased Sydney's Academy Twin, the Verona and the Walker cinemas. As well as the Village Palace alliance at the Jam Factory, they have plans for Brisbane.

In Melbourne, the Jam Factory, Prahran, is intended as a boutique complex, screening a mix of arthouse and mainstream. The boutique is a hybrid of Melbourne's cinema. It is not only a national export to Sydney, Brisbane and Perth, but an international one. The combined outfitters of the boutiques, Greater Union Village Technology and Michael Smith, have now won jobs in South East Asia. There is further work in Europe for Smith supplying and installing curtains and soundproof fabrics. Greater Union Village Technology, which supplies the hardware such as the fully computerized and automated platter systems, is also landing more work inside the country.

The Rise of the Boutique

How did it all begin? In the 1960s films were getting bigger. Widescreen and 70mm brought the blockbusters like *Bridge on the River Kwai* (David Lean, 1957), *Lawrence of Arabia* (Lean, 1962), *Doctor Zhivago*, *Oliver!* (Carol Reed, 1968) and *The Guns of Navarone* (J. Lee Thompson, 1961). You had to book for *Lawrence* the same way you have to book for an Andrew Lloyd Webber. The cinema reflected its product. This was the time that is remembered fondly as "the cinema like theatre". With the decline of the international epic and the collapse of the English film industry, the cinema went into its worst slump. It was only relieved in 1977, when George Lucas made his epic *Star Wars* for a lean million.

Repertoire or independents didn't really exist before the Valhalla. The few that did were limited, like the Melbourne Cinemathèque, to small festivals and once weekly screenings. The history of the independent is one written parallel to the corporates like Hoyts and Village and Greater Union. The independents were reactionaries shaped by what the

mainstream wouldn't supply, but they were also visionary and truly independent

The Valhalla rode the wave of its times Like the Carlton Moviehouse, it was born out of youth culture Its owners were in their twenties when they opened the doors While the Carlton was a product of its times, the Valhalla was a reaction to them.

In 1976, the youth complained of boredom and tiredness with the bread and circuses supplied by the establishment Punk broke in the U S and to greater media attention in Britain The Valhalla is a product of that era

The Valhalla Cinema opened its doors in Richmond, Melbourne in 1976 While the proprietor of the Valhalla, Barry Peake, claims no connection to punk, it is worth remembering that they were expressing similar sentiments They were the sentiments of the time – boredom and dissatisfaction that were expressed in 'silly days' and anarchic, 24-hour movie marathons It is also no coincidence that Richard Lowenstein s infamous shared household, portrayed in *Dogs in Space* (1987), was on Richmond Hill, and it was the Valhalla which screened the Sex Pistols movie, *The Great Rock 'n Roll Swindle* (Julien Temple, 1980), to anarchic and sometimes violent youth

The Valhalla, with its allegiance to Monty Python, outlived punk because of the cinema, a thing it both loved and disrespected

more than a week audiences of 1100 filled every screening. The Astor offered itself as 'Fine Films, Fine Music and Atmosphere'

The Astor as reinvented picture palace came to its peak at the close of the 1980s The rest of the picture palaces buildings have fallen by the wayside. The Forum, one of the greatest pieces of cinema as civic architecture, has languished until recently as a Christian Revival Centre Others were bulldozed or occupied as warehouses by carpet and furniture companies, while still more were transformed irreparably into nightclubs, video stores or reception centres The few unoccupied, remaining picture palaces are either so time worn and vandalized, like the Sun Cinema, Yarraville, or in need of such costly repairs, like the Old Greek, that they can only afford, like the Regent in Collins Street, to be restored, according to some sources, at indirect government expense

Don't Shoot the Projectionist

The independents history is written parallel to the mainstream, but the boutique in the mid 1990s is a fusion of these two histories Ten years later the independents, with their chameleon natures, are transforming themselves into mini-complexes and reducing their projection staff.

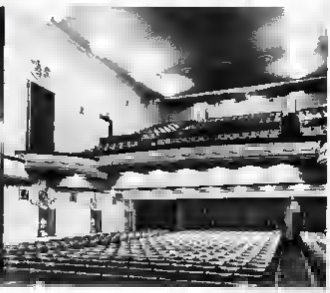
In the 1980s, Hoyts sent representative head projectionists to the U.S to examine the new "com

jectionist It is inconceivable that anywhere could afford to employ 30 projectionists The U S complex tested and engineered the platter system, which is now common in both independent and mainstream Melbourne cinemas The platter system uses a jukebox technique, where the entire film lies on flats, just like a record or a CD does on a stack

In the "old days", it was the projectionist who maintained the illusion of cinema's seamless magic The projectionist s job was the film s presentation in conjunction with the cinema's own lights and curtains During a session, he would keep the film in focus, remove hairs and adjust the gate tension, "ride" the sound levels and maintain the equipment and the booth He would also prepare the new films and repair old ones, and make the changeovers A film was often ten spools, which meant a changeover every ten minutes or so During each ten minute period, a used spool would be rewound and a fresh spool fed into the other projector

The platter displaces the need for changeovers, since the whole film is now held on a single platter With a computer aided system, the platter system completely displaces the projectionist All it needs is for a human to thread the film into the machine The platter system can even shut itself down and close the curtains at the end of the show

The platter also has a series of pulleys and rollers



Soon after the Valhalla came the re-opening of the Carlton Moviehouse, in 1978 Affectionately known as the "hug house", it is one of the first suburban cinemas built in Melbourne It, like the Valhalla catered to a dissatisfied and over educated youth. While Richmond was punk, Carlton was cosmopolitan and hip This was the birth of the independent spirit

In the early 1960s, George Florence, a young Greek projectionist, left Village to re-open the Astor in St Kilda It ran briefly and sporadically as a venue for bands until settling into its old rôle as a nightly cinema With Kentia palms, a grand piano and after years of restoration, it is like stepping back into the 1930s It is no wonder it has been the main venue for the Melbourne Film Festival for the past five years

One of the grand old picture palaces (based on an Art Deco ship), it took a number of years and the stylish influence of David Murray (now deceased) to turn the Astor into the cinema experience it is today Not only is it a beautiful old cinema, it has all the charm and declassé glamour that is now more St Kilda than there is left of the old St Kilda

The Astor learnt from the ingenuity of the Valhalla It offered double bills and began to supply a cinema calendar with a quarterly breakdown of its screenings The Astor, like the Valhalla and the Carlton Moviehouse, found its local market and catered accordingly It also gained an audience willing to travel from as far away as Geelong and the Dandenongs. Its high watermark was the return season of *Lawrence of Arabia* in the summer of 1989, when for

plexes" and their running In the U S., consumer reports revealed that what people really wanted from cinema was the ease to pick and choose what they saw, just as they did with Pay TV and their local video store. The complexes were a consumer s dream. Huge by comparison, they ran sometimes as many as 30 screens in the single building. They were always connected to vast consumer cities, like a shopper s paradise in the Arizona desert or its equivalent metaphor of endless suburbs. The complexes would run the same movie at staggered times, so that a shopping audience who were passing and had an hour and a half to kill could "browse" a film The idea was that there would always be a film starting within fifteen minutes or so of the last session To engineer this feat of the "cinema of choice", the previously integral part of the cinema mechanization was found to be impossible to afford. The mechanic who showed the films was too expensive It has never really been documented whether the companies moved against the projectionist or whether he was simply pushed aside by progress. Either way, he fell by the wayside

A projectionist who works five nights and the weekend with all the after hours loading in Australia takes home somewhere around and above $800 a week. Unless he is also the owner and is willing to filter most of that back into his business, the projectionist can appear to an accountant as a terrible drain on the takings It is an overhead equal to, or more expensive than, rent

The complex embraced the demise of the pro-

which can feed the film into subsequent auditoriums If you add extra pulleys and feed the film through other auditorium projection booths (ignore the strain on the projector motor), you can suit the times between sessions of, say, *Jurassic Park* (Steven Spielberg, 1993)

The platter system is both brilliant and fatally flawed With the removal of the projectionist from the projection booth, no screening is ever properly monitored Should anything go wrong in the booth, the projectionist is usually the last to know Films slip out of focus, sound levels are too loud or too soft, and print damage is almost mandatory– *Stargate* (Roland Emmerich, 1994) in its second day of screening had a scratch that ran from start to finish

Even with customer dissatisfaction and the thousands of dollars that must be spent to replace a new print, the complexes argue that it s still a hell of a lot cheaper than employing a licensed, and thereby unionized, projectionist

Australia s introduction of the platter system was a sordid little event in the annals of Employer Employee relations. There's hardly a projectionist who doesn't have something unpleasant to say about Hoyts (post-1988) or about his treatment by that company A few found work at Village, but many of these projectionists spilled over into the Independents.

Besides a brief scare in 1980, when the Health Department tried to bring an end to the Victorian projectionist licence, what the Projectionist Union wanted it always got Through its alliances with various building unions, the Theatrical Employees'

Union was able to stall the construction of the Hoyts Chadstone complex and strongarm agreements with management. This leverage was sometimes less than scrupulous. In 1988, internal strife within the Theatrical Employees' Union brought an end to its self-confessed, heavy-handed tactics.

In 1988, Hoyts installed the platter system at Chadstone. It immediately took advantage of the Union's division and set out to construct another three complexes. It was advised to re-employ its current projectionists under a shelf company called Delarene, and the rest of its staff under another. Many of the projectionists had felt the grumblings from management and were worried about their livelihoods. Mutiny was afoot. Most refused to sign their ever-mounting pile of informal agreements. Those that refused weren't re-employed.

Over the next year, the Union failed to negotiate a deal with Hoyts or the projectionists. Some of the remaining projectionists were being offered deals, others weren't. The Union worked hard but failed. For both parties its outcome was a lamentable affair.

As expected, the 52 shelf company, Delarene, went under and Hoyts culled the last of its trained projectionists last year. The whole cinema is now fully automated. It is run by a computerized platter system and aided by non-union candy bar boys. In Hoyts' speak, a "CV #2" goes up to the projection booth, threads the film in the projector and presses the button corresponding to the film to be screened in that auditorium, let's say "Show #2", and then the "Go" button. (A CV #1 is an usher with cleaning duties, a CV #2 is a male candy bar operator or a female ticket seller.) The CV #2 may check the focus and possibly the sound levels on the opening credits of the film. He/she then returns to the floor to clean and restock, while the film hopefully runs its merry path. He/she doesn't re-enter the projection booth unless a cinema patron complains about focus or sound levels.

A number of projectionists are still trying to get compensation for their "unfair dismissal". Forced to accept the instatement of enterprise bargaining, when the projectionist bargained they were sacked. Hoyts' bargaining incentive was a pay decrease for running more screens (as many as ten), as well as increased duties such as cleaning and ice-cream making.

Hoyts employed a full-time QC to fight the complaints. This meant a number of projectionists backed down. One projectionist who continued to fight his case was told by the Industrial Relations Commission that he was simply a victim of the recession and there was nothing they could do to reinstate him. This projectionist recently fought his case in the highest court in the land. Though he won his case and didn't have to pay the costs of vindication, he has never received a cent in compensation.

The independents learnt from this. They had nothing to lose. Most cinemas only employed a few projectionists and, with the availability of eager staff formerly employed by Hoyts, they began to shrink to expand. By going smaller, the Kino employed less front of house staff. By being a twin with a single projection booth, they only need one projectionist. All the boutique cinemas run on the latest technology, which is, of course, the platter system. A few have the computer-aided system built by Greater Union Village Technology. The twins employ a single projectionist. Two cinemas are easy for a projectionist to look after.

Over Christmas 1994-5, the Kino cinema hired two other spaces in the Collins Street "great space". By placing a single front-of-house staff member on each door, they could expand as well as cut back. That is negative gearing. By expanding their net – i.e., the number of cinemas – they can offer more choice and for the "browsers" a film beginning around every 25 minutes. Of course, they have to employ another usher (circa $10 p/h) but the Kino, by shifting the times of starting for each session, was able to continue with four screens run by the same projectionist.

The projectionist is working harder than ever before. The Kino is a good example. The projectionist has to cross the "great space" to get to Cinema 3 and go up a lift to get to Cinema 4. Projectionists still receive what some managements consider an "outrageously high" pay, but they work up to four times as hard. You won't hear them complain. There are now so few projectionist jobs they could easily be replaced, even overnight.

The Nova in Carlton has followed the Kino's lead. This was made possible by the availability of recession hit boutique space in the plaza where the Nova is situated.

The Kino ran as a quad over the Christmas period and made use of already outfitted theatrettes. It has since dropped back to being a triple. Should the times pick up, the Kino can expand to a quad again. Of course, if the Kino finds itself overextended, it can drop back to being a twin and carry on as it has done since it began. The Nova, on the other hand, is confident in its position and has outfitted and remodelled available space in Lygon Court.

In the U.S., the complex was as aggressive as The Terminator. The complex, like The Terminator in the war between the machines, was the top of the range. Its deadly accuracy was also its own downfall. It moved into large shopping centres and set itself to the task of effectively killing every and all competition. With its availability of screens, it could impose on arthouse, independent and nationality related cinemas. By deploying three of its screens, as well as the strength of its distribution buying power, it could stifle any other cinema catering to what it considered a minority. The cinema complex modelled its management and also its sometimes-unscrupulous operations on the multi-corporate fast food chains. An under-15 year-old receives A$3.50 per hour.

With the recession easing, just like the dinosaurs, big has proved itself a hazard. The boutiques are extremely quick-witted and adept at manœuvring, evolving according to even the minutest changes in the economic climate. In the U.S., the complexes removed all competition. This lost them the yardstick of the local culture around them. Without the independents to act as a measure for public fads and tastes, they stopped being able to cater. Shoddy presentation and overexpansion in advertising have also contributed, including a reliance on expensive and often inaccurate market research. A good indication should have been the simple routine of looking through a newspaper's listings and talking to a few different distributors. They didn't give themselves the option. A number of complexes have closed their doors, leaving some towns without a cinema at all. Ironically, the last big push by the American complex was *Jurassic Park*.

Moving into these wildernesses are young independents, riding in old Trans Ams and even on bicycles, a 16mm portable projector under one arm and a can of film under the other. The entrepreneur sets himself up in the local hall or even bar. The picture showperson is back. The overheads of renting or being tied to a place are dispensed with. A door charge for using the bar is sometimes imposed.

In Melbourne, similar screenings occurred in St Kilda under the name of the Bombora Cinema, at the Army and Navy Club. Outdoor screens are also popular and, after all, wasn't the night sky the original pleasure dome?

Stripped back to its bare bones of projector and film, and the wits of the showman, the cinema proves once again that there is still life in repertoire. The boutique is blooming, after what has been a very cold recession. We've all cut back, both on the screen and in the cinema screening industry. Perhaps now we can all take a sigh of relief.

The boutiques offer courteous service, and they have good projectionists, all of whom care for their presentation and the atmosphere of cinematic illusion. The Australian Film Television & Radio School is teaching 35mm and 70mm film projection to any and all who want to learn this soon-to-be-forgotten craft. For the arthouse punter there's more product, in more theatres. Its only drawback is possibly the need to be more discerning.

My sadness is understanding that new cinemas can't afford to run unless they're smaller and offer several screens. I realize the 1980s may have merely been a reprieve for the remaining picture palaces. People want atmosphere, but space and atmosphere aren't necessarily synonymous. The evolution of the boutiques have proven this, and the last big cinemas may not see their way into the new millennium. However, the uniquely Australian cinema experience, with all its peculiar histories intertwined, is now an export, making valuable export dollars.

"The boutiques, like their operators, are smart, were previously known as arthouses, and screen films written off by multi-plexes as catering to minorities. Village now wants a piece of the arthouse."

Antonio Zeccola

Antonio Zeccola is managing director of Palace Pictures which, in partnership with Village, owns and operates Melbourne's Balwyn Cinema, Brighton Bay Twin, Dendy Brighton, the George, Cinema Como and Cameo Belgrave, as well as in Sydney, the Academy Twin and Walker Street Cinema. In October, Palace-Village opened the four-screen Verona Cinema in Sydney's Paddington.

Interviewed by Paul Kalina

Can you give practical examples of your boutique cinemas: the number of screens and sizes of the cinemas?

Boutique cinemas are cinemas that don't have 500 seats or that sort of capacity and play films that are attractive to the boutique audience. It is the size of the venue, the decor and the films you are playing.

I would call the new Como a boutique cinema because of its size and charm. The Brighton Bay I do because of its style and because it is then there a long time showing a particular type of film. With the George the intention was to take an intimate cinema, which Cinema Two and Three are, but Cinema One is quite a large cinema.

Why do you think this demand for boutique cinemas has arisen?

It's natural or current. Things are getting bigger: bigger multiplexes, bigger supermarkets. But there's a group of people who don't like going to huge supermarkets, who prefer to shop in other areas or go to smaller cinemas where the product is different. The attention to detail, where the service is well. We are catering to people that don't want to be treated like a herd.

What do they get at these venues that they wouldn't get at multiplexes?

Apart from the difference in programming, it is also an audience in a place that is known. Because of a boutique's size, and in contrasting about the smaller number of people rather than a multiplex where there's 2,000 seats on a Saturday night, at the changeover from the end of one session to the beginning of another, there can be 3,000/4,000 people there. That's more like going to a football match or going to a cinema. (Laughs.) You'd be surprised how many people like to be amongst a limited crowd rather than a faceless large crowd.

We take a lot of care with the presentation of our staff and how they answer the telephone and talk to people. We try to be more personal than in the large multiplexes.

How many staff will you have operating the four screen Verona in Sydney, for example?

Depends on the night. At the Como, which has three cinemas, we have up to 20 staff, and I'm busy running it. It will be the same number of staff at the Verona. We have numbered seating and that takes more manpower.

Do all the cinemas have automated projection?

Yes.

How many projection staff do you require?

One. It's very simple to operate. In multiplexes today with 12 screens it takes one person.

How do you ensure the standard of presentation?

It's very simple because it's automated. Basically information closes the curtains and the lights come on. If you had their people on duty you wouldn't do it any differently to what you are doing with one person.

In fact, the number of problems encountered now is far less than before, when there was a projectionist and an assistant projectionist with the old machines. The machines would break down, the film would break up. The fact that we only have one projectionist doesn't mean the service on the screens is any different.

Is there a ceiling to the number of boutique cinemas a city the size of Melbourne can support?

I think we have just about reached that level. We are going through a period when there's a lot of very good films. I've been in the business many, many years. It's like a cycle and we are on the top of the cycle. We just hope it will stay there all the time. But I'd be worried if all of a sudden there was a lack of product.

And other cities?

Sydney needs cinemas, most definitely. It could cope with one or two more complexes. Perth is doing well. Adelaide I'm not so sure about. Brisbane is reasonably well catered.

How do you account for there being so much good product at the moment?

People are getting better at making films. I see it as a natural growth. If you'd have asked me three or five years ago, I would have given you the same answer. I'm not being smarty in hindsight. The fact is you don't get up one morning and say, 'I'm going to make a film' and it's there. It takes about two years planning. What you see today is what I planned a minimum of three years ago. It was not fortuitous at the time. You could see there was a trend happening, that people were becoming more sophisticated in their tastes.

Also there was a lot of very good films for sale by auction and I had difficulty getting screens for them. There weren't enough screens to play these sorts of quality films.

Has the advent of these cinemas changed the way distributors think about the films they buy and how they release them?

I can't speak for the other distributors. The only thing that I've changed is they can finally bring more films and know they will be distributed in appropriate houses. Five or seven years ago, when I was solely a distributor, I was buying lots of films but it was very difficult to get specific dates.

Is there a future for single screen venues?

Yes, if they are run properly. Look at the Astor. It is a very successful single screen. It's all in the operation and what they are trying to do.

What are your predictions in view of the expansion in the arthouse market?

p54

FOR FLAME

GARNER MACLENNAN DESIGN
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Natalie Miller

Natalie Miller is the operator of Melbourne's Longford Cinema and, in partnership with Barry Peak, the Nova Cinema, which opened in Carlton in 1993 and recently doubled its number of screens to four.

Interviewed by Paul Kalina

Why did you and your partner add extra screens to the Nova?

We had the opportunity with the space and it was too good an opportunity to miss. Plus, there is plenty of product out there to play

Is there an ideal mix of the number of screens and sizes within a boutique venue?

I don't think there's anything that's ideal. At the end of the day, even for the arthouse cinema market, more screens allow you to run product longer

In any boutique complex, you'd obviously want to have at least one big screen, and a small one to run something on after several months. We feel that having two larger ones and two smaller ones at the Nova is rather ideal, but it's all new to us still

What's your definition of large and small?

We have a 300 and a 240, one at 160 and one at 130. I think large can be anything between 200 and 230-plus. Small is 150, but you could go down even smaller, to 130

Having the four screens works well in being able to run a good mix of product: independent, English language, foreign and Australian.

At a venue like the Nova, how many staff would you have working at any given time?

It varies, different things happen on different days. Including a projectionist, you'd probably need at least five on any night, and a lot more on weekends

How many projectionists operate the Nova?

One, and on some occasions two. We're on automation, but on Saturday nights it's much better to have two working so that everything works like clockwork, not that it isn't like clockwork other times. Saturday is a busy night

How do you ensure the quality of the presentation?

There's just two boxes and the projectionist goes from box to box checking. After the projectionist starts one film - we stagger the starting times enough so that when one film starts he can be checking everything's fine: he goes to the next box and checks that. There are also television monitors. Worst comes to worst, someone comes and tells you

What, in your words, is the difference between a multiplex and a boutique cinema?

On the whole, we aim to run films that are on one-, two- or three print release, as opposed to films that are on a multi release of 20 screens. It's the more specialized product you don't get in a multiplex, though we break that rule from time to time

As a whole, the definition of boutique cinemas is those that play what one considers to be the quality arthouse product. I think it will be a long time before you get many foreign films playing at the multiplex.

What about the venues themselves? Do you see a difference?

We'd like to think so. That's why we put a lot of money into the design of our cinemas. We try to create a more boutique atmosphere, by the interior design, the comfort and the service. We like to feel that our cinemas give people those extra things: like booking on Saturday nights: that will attract people to our cinemas.

Any other differences?

Going to a smaller place instead of a larger place where there are large carparks. A lot of women feel more comfortable going to boutique cinemas

Then there is the general atmosphere of being with people. Very often people come out and discuss films with each other

Having said that, there is this blurring of arthouse and commercial product these days. Sometimes we straddle the two

Is there a ceiling to the number of boutique cinemas that a city the size of Melbourne can support?

People have felt this, but I've been here for a long time with the Longford Cinema. There was a time when arthouse was just the Longford and the Brighton Bay Twin - apart from the Valhalls and Astor - and then along came the Kino and we thought, "Goodness, what's going to happen?" But, if anything, all of our businesses grew and I think that taught us a lesson.

The more venues, the more product that gets brought in, because distributors have to have somewhere to play their product. Prior to that, there was a bit of holding back with the films that got bought

At the moment, I feel fairly optimistic that we can probably cope with a few more screens because, as more films get bought, we might turn over the product quicker if it's playing in more places. I think so far the city is coping. Whether we get to saturation will depend on what happens in the future

What about Sydney and other centres?

I think Sydney needs more screens. It's very hard as a distributor to get on a screen in Sydney. When the four cinemas at the Verona open, that will help a bit, but that's Palace-Village and so it depends

Brisbane is probably okay so far from my observations of trying to get in

You say that the expansion of cinemas means more films can be distributed. But that has not necessarily been the case. So far, even with the expansion of arthouse cinemas, the number of films being released remains fairly level

I think you'll find it different this year, since Cannes. Look at the package Globe has come in with from Ciby, and both Newvision and Dendy have a lot of films.

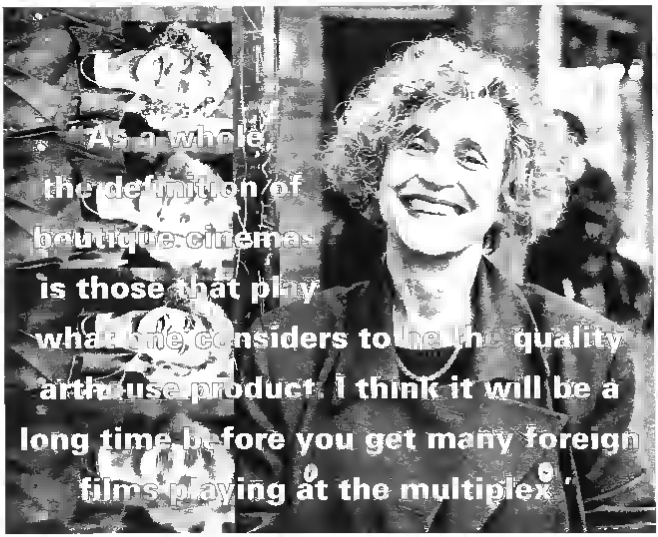
Add to that Roadshow with its enormous amount of product. Even though its supply will be at the Como, the George, the Jam Factory and the Rivoli, there are possibilities for its films to play on the other side of town.

UIP and Fox-Columbia Tristar are getting more and more product.

For us, as exhibitors, it's very encouraging. And, if you extend that further to boutique cinemas in general, I guess we're all in the same position

So, some of these distributors would have bought different types of films before?

p54



Australian Multimedia Enterprise and Smartcards

Philip Dutchak *investigates the newly-formed Australian Multimedia Enterprise (AME) and the revolution in Smartcards.*

AME opens for business

CONCEIVED AS ONE of the central planks of the Keating Government's *Creative Nation* statement in October 1994, the AME has been a long time in opening for business. It was April 1995 when Michael Lee, Minister for Communications and the Arts, announced the members of the AME board. And it was mid-July before Minister Lee appointed Martin Cooper, a Sydney media lawyer with work experience with the Ten Network, News Corporation and film production (notably co-associate producer on *Gallipoli* Peter Weir, 1981) as the new Executive Officer of Australian Multimedia Enterprise.

Then there were the tasks of finding operational offices for the government created company, forming a business plan and establishing funding guidelines.

Most of these deliberations became public with the release of the AME's *Corporate Plan 1995-96 to 1998/99* in late September of this year. In doing so, the AME also announced Ian Kirk (formerly general manager at Prime Media Developments) as CFO, Tony Blackburn (formerly managing director of Blackburn McDonald) as Marketing Manager, Kim Anderson (formerly a senior hand at Macquarie Library Press) as Development Manager, Jonathan Gill, (formerly legal counsel for ATV10 Melbourne) as Business Development Manager, Eric Lemon (formerly director business development in commercial services for the NSW Government) as Investment Manager, Liz Rankin (formerly advanced media manager at HarperCollins) as Investment Manager and Liam Kelly (formerly general manager business development at Shomega) as Project Manager. Martin Cooper is Chief Executive Officer and a Board member for AME.

The members of the AME Board include Chairman Mark Burrows, with Directors Rodney Marum, Hilary McPhee, Alfred Milgrom, Bruce Molloy, Cass O'Connor, Daniel Petrie and Ian Reinecke.

AME's *Corporate Plan* gives us than a sketch of the current Australian multimedia market. These include:

- Australia was estimated to have 30 CD-ROM publishers in 1994 out of 1,400 worldwide;
- the ventures required to achieve break-even on development costs of $200,000 to $300,000 are between 30,000 to 100,000 units on a typical publisher royalty basis; and
- explosive growth of Internet connections in Australia (approximately 500,000 in June 1995) would indicate a bright future for online services as a platform for multimedia in Australia.

Against these points, the AME *Corporate Plan* set the world multimedia market as:

- the revenue earning by publishers from multimedia CD-ROM titles in 1994 was estimated at $[illegible] billion and expected to reach $2 billion in 1995; and
- best-selling multimedia titles sell between 100,000 to 500,000 units with hit titles selling 50,000 to 100,000 units. A few titles are achieving the majority of revenue with about 200 titles out of 5,500 interactive CD-ROM titles released in 1994 being profitable.

The UK research firm Ovum Ltd in its recent *Multimedia Publishing: Market Opportunities* predicted that total revenues for multimedia in the US and Europe would come from:

- multimedia titles on CD-ROM;
- online multimedia publications; and
- new revenues in traffic over telecommunications networks related to the delivery of online multimedia publications.

The Ovum report continues: These revenues will grow at an average rate of 58 percent per year from US$351 million in 1995 to US$8,112 billion in 2005.

Yet another multimedia report published earlier this year, *Excellence in Content: the Future for Australian Investment in Multimedia Content*, prepared by Coopers & Lybrand for the Department of Industry, Science and Technology, the Department of Communications and the Arts and the Department of Foreign Affairs and Trade, recommended that the AME and the multimedia industry bodies AIMIA (Australasian Interactive Multimedia Industry Association) work together.

Another organization in multimedia is the Australian Film Commission. AFC chief executive Cathy Robinson described the AME as a bold initiative. She expressed belief that with the AME now on the scene, the AFC would no longer have to carry the entire burden of multimedia funding. Robinson added that unlike AME's guidelines, which are strictly for commercial funding:

> the AFC would be prepared to fund multimedia projects which either should be made for whose commercial return might occur further down the title's release and distribution.

Speaking at the AME's official launch on 11 September, AME Chairman Mark Burrows said:

> By July 1998, an annual Australian output of between 600 to 1,000 multimedia titles would be delivered through CD-ROM, CD-I, games machines, kiosks and online services.

However, Burrows added:

> An industry of this size means Australia's minimum investment will need to increase dramatically to $300 million by 1998-99 from current levels of $50 million to $60 million per annum.

Burrows stressed, the AME Board's

fundamental goal is to attract as much private investment into the industry as quickly as possible".

AME has already enticed some governments to up the federal government's initial investment of $45 million by an additional $15 million, so that on 26 September Martin Cooper said that the AME now had $60 million to invest over 3 years.

Cooper stated that funding would be equally split with $30 million for concept development and $30 million for project development respectively. Cooper went on to list four key points concerning AMF funding guidelines.

First, projects must have a strong business plan and high level of commercial viability. Second, the AME was positioning itself as a successful venture capitalist wanting submitted business plans to the AME to indicate a not less than 25 percent return per annum on the AME investment. Third, unless a proposal has a publishe. attachment, the AMF will only invest in a project where, in its view, the business plan showing substantial interest internationally. Fourth, an AME investment in product should promote growth of the Australian multimedia infrastructure.

Speaking at a luncheon organized by the Communications and Media Law Association on 20 September, Cooper said the AMF liked multimedia projects which could be serialized over time, such as Microsoft's digital encyclopaedia *Encarta*, which had appeared as a number of CD-ROM editions.

Cooper added:

> The company [AMF] is also very positive about the use of icons in a multimedia title. Obviously, the inclusion of say an icon like Mickey Mouse in a multimedia project increases its chances of commercial success.
>
> This is really about interactivity and not the format used such as a CD-ROM. For example, a UK company created a multimedia game where children could colour in an on-screen picture. But the children quickly became disinterested with it. So the company brought in a interactive developer who changed the game so that when the child correctly coloured in a picture – the sky blue, the hills green, etc – a train lighted up and puffed across the screen. The result was that they couldn't stop the kids from playing with the product.

The AMF is currently tendering law firms to establish a set of standard multimedia contracts and hopes to have decided on its first round of investments before the end of the year.

For more details and written material concerning funding guidelines, readers should contact the Australian Multimedia Enterprise on (61 2) 326 9099, or fax (61 2) 326 9680.

Smartcards: a new media or technology looking for a home?

This is a story about "smartcards", a credit card with a computer chip or "wafer" embedded in its plastic. This begs the question: Why should a *Cinema Papers* reader be interested in this article when the link between films and smartcards is less than obvious (or perhaps interesting)?

Smartcards are the access point for pay television in Australia. Inserting a smartcard into the set top box that Foxtel or Galaxy install next to your television set when you subscribe to their respective Pay TV services gives you access to Foxtel and Galaxy programming. And it allows Foxtel and Galaxy to accurately bill you for the services.

Optus, through its Optus Vision service, does provide a set-top box, but it is operated without the use of a smartcard. An Optus Vision spokesperson did not rule out the possibility that "as technology evolved" the Optus Vision set top box would include a smartcard slot and internal reader. The spokesperson did go on to state that the General Instrument (GI) made set-top unit "had provision" for such an inclusion.

Smartcards are not new. They were invented by Italian Roberto Moreno in 1974 and, through the efforts of the French government, became commercialised during the 1980s. Since then, especially in Europe, smartcards have flourished.

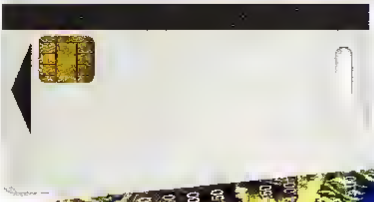
How big the industry has become was addressed by Peter Cook, Minister for Industry, Science and Technology, when he opened the Asia Pacific Smart Card Summit in Sydney on 18 September. Cook stated:

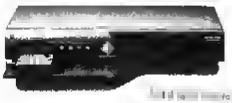
> Projections put forward by industry experts indicate would growth [for smartcards] is to move from 320 million cards this year to 2 billion cards by the year 2000.

He added that projected growth for the Asia Pacific region was:

> from eight per cent of the world market share, some 25.6 million cards in 23 per cent of world market share or 500 million cards by the year 2000.

Cook's address reflected his government's view that smartcards become an Australian industry. In fact, later, Cook then released the smartcard capabilities study, *Australian Smart Card Capability Directory*, and announced the establishment of the Asia Pacific Smartcard Forum. The Smartcard Forum held its inaugural meeting on 28 September in Sydney, attracting more than 50 industry representatives.





But wait, there's more

The uses for smartcards are not confined to what is known as "conditional access" for Pay TV services. Smartcards can also be used as a stored value card (SVC). The oft cited example for SVCs is as an "electronic purse". This means instead of using cash for across-the counter payment of everyday goods from your local store, or for paying fares on public transport systems (buses, trains, ferries), people would have a smartcard which they could load up with money from a card terminal in a shop. When they had spent that amount, they could again go to a terminal to replenish the amount on the card.

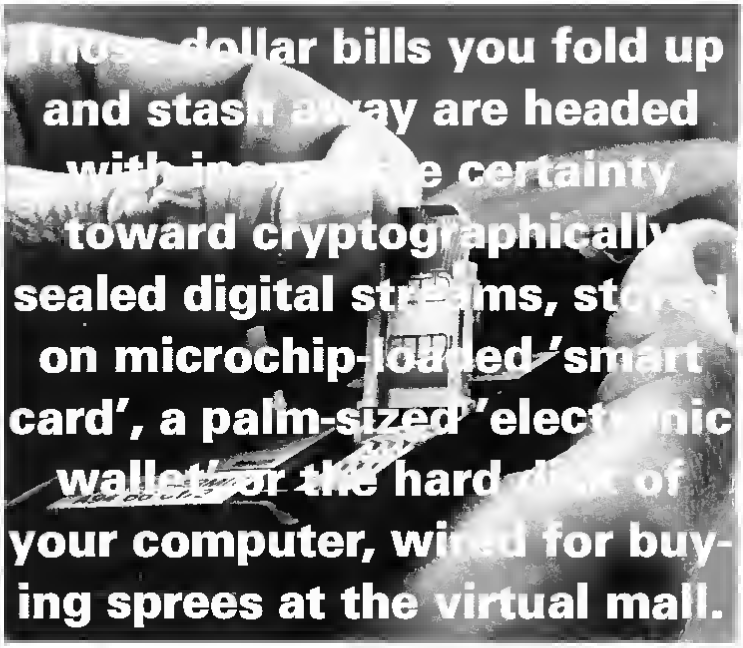
There are four smartcard trials under way or about to start in Australia. The Reserve Bank of Australia in its *Australian Payments System Council Information Paper, Stored Value Cards* writes:

> In March 1995 both Visa and MasterCard announced their intentions to trial a global card scheme, including in Australia, in the second half of 1995. Visa will launch its pilot scheme on the Gold Coast and MasterCard in the Canberra suburb of Belconnen.
>
> Two limited, central-pooled schemes are being trialled in Australia.
>
> Transcard [a company owned by Cabcharge Australia and private bus industry interests using Card Technologies Australia (CTA) technology] has been developed to be used by taxis, buses, etc., and at merchants such as newsagents specialising in small cash sales. The pilot scheme has been in operation for some months [launched 13 March 1995 in Western Sydney] and the experience is being evaluated.
>
> QuickLink is a scheme based on specifications developed by the New South Wales Government's Commercial Services Group. The QuickLink card was designed to improve ticketing efficiency on trains and other transport. Subsequently, a range of other merchants, including fast food retailers, have agreed to participate. A contract has been let to build an operating scheme and it will be trialled in Newcastle around the end of 1995 [the winner was the QuickLink consortium composed of ERG Australia, Fujitsu Australia, Optus and a number of financial institutions].

Then there is the telecommunications angle. For a digital mobile phone to work, a smartcard called a SIM (subscriber identification module) must be inserted into the back of the phone. What happens if Telstra decides to offer a re-chargeable payphone card by binding a "chip" into the card to replace or supplement its current offering of disposable, non-chip, payphone cards? Last year, Telstra sold about 12 million of its non-chip payphone cards and NZ Telecom sold about 3 million.

What all these uses add up to are numbers. Excluding the potential for the smartcard to be the card for the "information superhighway", they are then a market opportunity to promote a company's services or products. Smartcards are not "from outside" the media industry. The current climate of large telecommunications companies such as U.S. long-distance carrier MCI's buying into content companies like News Corporation, or the U.S. West/Time Warner deal, demonstrates that technology, film and communications are increasingly bound up together.

Disney, through its films *The Lion King* (Roger Allers, Rob Minkoff, 1994) and *Pocahontas* (Mike Gabriel, Eric Goldberg, 1995), and George Lucas with his *Star Wars* trilogy have shown that there are huge returns for successful films when aided by clever merchandising and marketing. A glance at some of the payphone cards and smartcards currently available show that the cards can be eye catching in themselves.



Privacy

The privacy issue concerning smartcards has been driven by The Privacy Committee of New South Wales' report, *Smart Cards: Big Brother's Little Helpers*, which was released in August 1995 and picked up by the press. Chris Connolly, *Little Helpers* author and NSW Privacy Committee research officer, said that part of the reasoning in doing the report to "was to stir up the debate on privacy regarding smartcards" and "that before the release of the *Little Helpers* report there was little discussion on privacy and smartcards".

A slightly less dramatic approach has been followed by Federal Privacy Commissioner Kevin O'Connor. In an issue of the *Journal of Law and Information Science* in 1994, O'Connor noted,

> It would be much better, both for those developing smart card systems and for the private citizen, if privacy concerns are addressed in a timely way.

Industry representatives rightly point out they are as keen as anyone to have the public confident in smartcards to ensure its commercial success. The first Smartcard Forum meeting on 28 September had O'Connor give the keynote address. Following on O'Connor's suggestion for an industry code of conduct, the Forum made a priority of "developing an industry code of conduct to safeguard the interests of the community".

The Future

The August issue of the Siemens Australia newsletter, *Talking Technology*, talked about Siemens in Germany developing a computer memory chip that could hold 64 million bits (64Mb) of data which would make possible "a multimedia card containing thirty to sixty minutes of high quality compressed audio or video data". This is supposed to be ready by 1997 with a 256 Mb card by 1999.

Then there is the smartcard and the Internet. Steven Levy, the author of *Hackers*, in an article, "E-Money (That's What I Want)", stated:

> Those dollar bills you fold up and stash away are headed with inexorable certainty toward cryptographically sealed digital streams, stored on microchip-loaded 'smart card', a palm-sized 'electronic wallet' or the hard disk of your computer, wired for buying sprees at the virtual mall.

And so the predictions go on.

What is certain is that smartcards are in Australia. For instance, the Commonwealth Bank has had a smartcard system for internal use only in operation for over five years, and smartcard trials are soon to happen. ☻

"The never ending capabilities of Digital Betacam"

John Chataway and Kent Smith, Kojo Productions

"We initially decided to purchase our DVW700WSP camera to service the needs of our major client Mitsubishi Motors Australia. The wide screen capability and high quality digital recording of the 700 were features required by our client for their major national product launches.

The quality of the digital images on 16-9 aspect ratio of the 700WSP provided a superb result when projected in theatres and convention centres to audiences of 600 to 700 people.

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We also used our 700 to shoot several update shots which were incorporated into a national client's TVC for a popular brand of beer. The brief was to match the existing film shots and duplicate the "look" achieved on film. The wide range of the set up menu of the 700 enabled us to perfectly match the existing commercial and save the client considerable time and money.

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Australian Centenary of Cinema Trailer

Paul Vietti *looks at a recently-completed celebration of Australian cinema.*

In mid-1994, the Australian Centenary of Cinema Inc voted to commission a two minute theatrical trailer celebrating one hundred years (or so) of Australian cinema. The committee chose film maker and *Cinema Papers* editor Scott Murray to research and direct the trailer, and John B. Murray to produce it.

The Aim

Scott was very clear from the start what he was trying to achieve.

> I wanted to make a trailer which would appeal to the average person who saw maybe one or two Australian films a year. I wanted to find images that would be easily recognizable and which would help engender a sense of pride in the country's cinematic achievements. In no way did I want the trailer to represent or reflect my tastes, or what films I felt were important.

When I was first approached to do the trailer, I half jokingly said I wanted to make it for the people who went to the football on Saturday. I had no idea at the time that the trailer's first public airing would be on the scoreboards of the MCG during the AFL Grand Final.

Selecting the Clips

In July 1994, the task of selecting images began.

> The Committee had supplied a list of 100 suggestions compiled by various advisers. While very helpful, nothing could ultimately replace the time-consuming task of watching more than 150 features.

Scott and Fred Harden, former editor of "Technicalities" and now a new media consultant at Murdoch Magazines, did the selecting by 'time-shifting' sequences and images from VHS copies of Australian films to Super VHS.

However, by late 1994, when about 30 features had been done, some of the promised backing for the project failed to eventuate and the project was closed down.

There seemed little hope of its rebirth for most of 1995, but in late June the go-ahead was given. The only problem was a 12 week schedule: the trailer had to be ready for the half time entertainment at the AFL grand Final in Melbourne on 30 September 1995.

As Fred was now living and working in Sydney, Alissa Tanskaya became the new researcher and assistant.

Problems with the print-out of timecodes for the previous time-shifted selections meant starting all over again. This time, timecodes (based on first frame of image) were recorded by hand.

Three weeks later, nine hours of clips had been selected on tape from more than 80 films. The oldest was the *VRC Derby of 1896* (the oldest surviving piece of Australian film) and the most recent *Muriel's Wedding* (P. J. Hogan, 1994).

It was then John Murray began the laborious task of tracing the rights holders to these films and securing licences. The most difficult to track down proved to be *Walkabout* (Nicolas Roeg, 1971) and *Wake in Fright* (Ted Kotcheff, 1971). Wonderfully, everyone co-operated, except for MGM/UA in the U.S. (*Evil Angels*, 1988).

The Edit

The nine hours of clips were then taken to The Joinery, where editor Tim Lewis loaded his Lightworks. The band-recorded timecodes were then typed in for each clip.

It took two weeks to cut and fine tune the two-minute theatrical trailer, as well as a one minute version for television community services spots and for the head of commercially-released video cassettes. In the process, some 30 odd films were watched again, or for the first time, to find clips that more suited their position in the chronologically structured trailers. Scott:

> Images that spring to mind as iconic moments of Australian cinema – climbing the rock in *Picnic at Hanging Rock* (Peter Weir, 1975), going down the river by raft in *Jedda* (Charles Chauvel, 1955) or Max Rockatansky (Mel Gibson) on the loose in *Mad Max* (George Miller, 1979) – are not necessarily those that work as a one or two-second grab. Often there is dialogue – a 'no-no' in such a trailer — or the sequence is cut in such a way that a short grab makes a difficult excerpt. Mick "Crocodile" Dundee (Paul Hogan) mesmerizing the water buffalo in *Crocodile Dundee* (Peter Faiman, 1986) is a case in point: most of the action happens out of frame.
>
> One tricky clip was from *Malcolm* (Nadia Tass, 1986). The quirky humour of the split-car sequence needed just the right lead in – in this case, the right-to-left movement of the charge from Simon Wincer's *The Lighthorsemen* (1987).
>
> Finally, there was the problem of too much of a good thing. Mel Gibson's presence tends to dominate Australian cinema of the late 1970s and early 1980s – so much so, we had to push *Gallipoli* (Peter Weir, 1981) a little out of chronological sequence so that section wouldn't look like the *Mel Gibson Show*.

Archive

Once the trailers were fine cut on Lightworks, John informed the National Film & Sound Archive, which held more than half of the 43 films finally selected. (Two – *The Piano* and *Muriel's Wedding* – were overseas at the Technicolor lab in London. Five films were at Cinevex in Melbourne, which did the duping work required. Others were in private storage or at Atlab.)

Accessing the selected films from the NFSA needed to be done in advance as the films have to be removed from cold storage and need 24 hours to 'defrost', so to speak.

Tim then flew to the NFSA in Canberra, where he went through the accessed reels to find the selected images and prepare a shot list with footages for Atlab (using the original timecodes as a guide).

John has nothing but praise for the efforts of the NFSA.

> Meg Labrum, Senior Manager, Access Branch [Canberra], organized the Archive's full support of the project.
>
> Practically, it was Helen Tully in Melbourne whose knowledge of materials stored at the Archive and of its database and retrieval systems played the greatest rôle by far. Everything was co-ordinated through the Melbourne office with great efficiency.

Moving Back to Film

Atlab immediately began the duplication process of the available negatives, intepositives, internegs, CRIs and release prints. (As there were no original materials available for *Those who Love* [P. J. Ramster and Paulette McDonagh, 1926], *Wake in Fright* and *Walkabout*, the dupe negs had to be done from release prints.) John:

> We contact printed in the lab as much of the original material as we possibly could in order to maintain the maximum definition. We minimized the use of the optical printer at that early stage.
>
> The optical printer had to be used, of course, on some of the old footage, but it was used mainly once we needed to do the interpos and, therefore, compose and position images for the 1:1.85 format we had adopted for the trailer. In all cases, we tried to maintain the compositional aesthetic of the original. The anamorphic images weren't, however, altered until the dupe negative stage.
>
> From the resultant reel of dupe neg – our original – we did a full frame low-contrast print for telecine. It was printed full-frame, as that is the only way to give the freedom required in telecine for different formats.
>
> This low contrast print was the source of the subsequent video versions.

Atlab then did a one light workprint of the 'print' takes only, which was matched edited by Tim on a Steenbeck to the Lightworks cut. This was then projected double-head to ensure the pacing which felt right on Lightworks also felt right in a cinema. Scott:

> Editing non linear is very exciting. There is certainly a range of benefits, not the least being the ability to preserve many cuts at the same time and not having to go looking for single-frame trims.
>
> One disadvantage is that non-linear leads one to cut sequences more quickly than on a Steenbeck. This is apparent in some modern cinema where the fast jumble of video-clip editing is replacing the measured skills of a Reginald Beck or Ruggiero Mastroianni.
>
> Certainly, when the edit was first projected, it was too fast. The specialness of some shots was lost. So, it was back to the Steenbeck and a careful re-appraisal of those cuts.

However, provided one always cuts a workprint as a back-up, non-linear editing is clearly the future and a stunning editing tool.

The Score

Acclaimed Australian composer Peter Best was chosen to write the score for both versions of the trailer. Peter has scored some 25-odd Australian features and here was faced with rescoring some of his finest success (including *Crocodile Dundee* and *Flightside* [Gillian Armstrong, 1987]).

Peter and Scott decided on an anthem like approach which would build to various plateaus, thus mirroring the changes from black-and-white to colour, and from the end of the chronological section to the climbing montage. Peter also suggested a tone – perhaps a didgeridoo – behind the opening "I had a dream" introduction.

Peter was at this stage finishing his score for Michael Jenkins' mini-series, *Blue Murder*. The schedules left little time, but, after the usual period of frustration and doubt about his ability to find the right approach – an anxiety decades of success in the business has done nothing to lessen – Peter hit on the approach. From then it was finding the right orchestration.

All those who hear the score with the correct acoustics will realize how brilliantly Peter has achieved his goal.

Doing the Release Prints

The cut second, the music recorded, Atlab set about doing the release prints. In all, Atlab contributed $10,000 in kind to the trailer. (Kodak matched that with stock to the same value and Complete Post also became a contributor in kind.) John is full of praise for their generosity and for the efforts of all those who helped at Atlab.

Under general manager Murray Forrest, Peter Willard, the lab manager, co-ordinated the whole process at Atlab, ably assisted by Kim Friese. Roger Cowland did the optical printing and composing of images, according to the format, while Arthur Cambridge and Tony Manning did the grading.

Despite the tough deadlines, Atlab met every one and was in fact ahead of schedule most of the time.

Television Version

Once the theatrical version was at the lab, the one-minute fine cut of the television version moved to Complete Post, where managing director Chris Schwarze discussed the concept at length and allocated Complete Post's resources.

The grade and transfer was completed by senior colorist Les Rudge on the Ursa Gold and re composed to the 1.1.33 television format.

The Launch

The trailer was officially launched on 29 September 1995 by Bud Tingwell at the Kino Cinemas, Melbourne. It went into cinemas across Australia in the week ending 4 November.

So, after dealing with all those images, what are Scott's favourites in the clip?

I'm very happy with how the climbing montage works and to see a hint of the grandeur of Charles Chauvel on the big screen. With this trailer, many people are seeing in cinemas glimpses of some of Australia's earliest and finest films for the first time.

Still, if I had to choose a single image, it would be of John Hargreaves from *Summer Locke Elliott's Careful He Might Hear You* [Carl Schultz, 1983]. I find it truly iconic and very moving.

EDITOR'S NOTE:
Dominic Case, who has been overseas, will resume his column next issue.

WHAT'S IN THE TRAILER

Jedda (dir. Charles Chauvel; dop. Carl Kayser, 1955) Marbuk (Robert Tudawali) calls out from on the cliff edge.

The Adventures of Priscilla, Queen of the Desert (dir. Stephan Elliott; dop. Brian J Breheny; 1994) Felicia (Guy Pearce) tells Bernadette (Terence Stamp) and Mitzi (Hugo Weaving): "I had a dream".

Picnic at Hanging Rock (dir. Peter Weir; dop. Russell Boyd; 1975) Miranda (Anne Lambert) – Mac on (Jane Vallis) and Irma (Karen Robson) on rock: "... a dream with no dream".

VRC Derby (Walter Barnett, 1896) Newhaven paraded after victory.

The Story of the Kelly Gang (dir. Charles Byars Coates; dops. Millard Johnson, Orrie Perry, Reg Perry; 1906) A policeman fires gun, Ned falls in the final shoot out.

The Man from Kangaroo (dir. Wilfred Lucas; dop. Robert V. Doerner; 1920) John Harland (Reginald "Snowy" Baker) jumps from a hidden onto a moving cart.

The Sentimental Bloke (dir. Raymond Longford; dop. Arthur Higgins; 1919) Doreen (Lottie Lyell) and Bill "the Bloke" (Arthur Tauchert) hug on the Manly sand.

Those Who Love (dirs. P. J. Ramster; Paulette McDonagh; dop. Jack Fletcher; 1926) Children dances on a rock, watched by partying beachgoers.

For the Term of His Natural Life (dir. Norman Dawn; dops. Len Roos, William Thomas, Bert Cross; 1927) Rufus Dawes (George Fisher) and Sylvia Vickers (Eva Novak) embrace in his cabin during a storm.

Unnatural (dir. Charles Chauvel; dop. Tasman Higgins; 1936) Beatrice Lynn (Margot Rhys) struggles with wildman Maria (Doris Hoey).

Forty Thousand Horsemen (dir. Charles Chauvel; dop. George Heath; 1940) Members of the Australian Light Horse jump a trench during the attack on Beersheba. Red Gallagher (Grant Taylor) kisses Juliet Rougier (Betty Bryant).

Dad and Dave Come to Town (dir. Ken G. Hall; dop. George Heath; 1938) Dad Rudd (Bert Bailey) and friend wave in panic. Dave (Fred McDonald) tries to control an out of control car.

Sons of Matthew (dir. Charles Chauvel; dops. Ron Nicholas, Carl Kayser; 1943) Girls wave from a window; the men wave back as they head off to de-timber the wild Lamington plateau.

The Overlanders (dir. Harry Watt; dop. Osmond Rowsdale; 1946) Dan McAlpine (Chips Rafferty) stirs the herd boldly. Mary Parsons (Daphne Campbell) rounds up the cattle.

The Back of Beyond (dir. John Heyer; dop. Ross Wood; 1954) One of the "lost girls" in the desert.

Jedda Marbuk (Robert Tudawali) draws Jedda (Nigella Kunoth) to the edge of the cliff.

Wake in Fright (dir. Ted Kotcheff; Brian West; 1971) The car skids during a kangaroo shoot.

The Naked Bunyip (dir. Julian S. Murray; dop. Bruce McNaughton; 1970) Edna Everage (Barry Humphries) and Researcher (Graeme Blundell).

The Adventures of Barry McKenzie (dir. Bruce Beresford; Don McAlpine; 1972) Barry McKenzie (Barry Crocker) spits his English beer at Curly (Paul Bertram) and Man (Bruce Beresford).

Alvin Purple (dir. Tim Burstall; dop. Robin Copping; 1973) Alvin (Graeme Blundell) and Samantha (Kris McQuade) paint it up.

Don's Party (dir. Bruce Beresford; dop. Don McAlpine; 1976) Mal (Ray Barrett) points, while Don (John Hargreaves) watches.

Sunday Too Far Away (dir. Ken Hannam; dop. Geoff Burton; 1975) Foley (Jack Thompson) and the Cook fight it out. Foley drags the sheep to be sheared.

Picnic at Hanging Rock The girls run through the bush.

Storm Boy (dir. Henri Safran; dop. Geoff Burton; 1976) Boy (Greg Rowe) and pelican play on the beach.

The Chant of Jimmie Blacksmith (dir. Fred Schepisi; dop. Ian Baker; 1978) Jimmie (Tommy Lewis) smiles.

Newsfront (dir. Phillip Noyce; dop. Vincent Monton; 1978) Len Maguire (Bill Hunter) winks at Chris Hewitt (Chris Haywood).

My Brilliant Career (dir. Gillian Armstrong; dop. Don McAlpine; 1979) Sybylla Melvyn (Judy Davis) whips sister Harry Beecham (Sam Neill).

Breaker Morant (dir. Bruce Beresford; dop. Don McAlpine; 1980) Lt. Peter Handcock (Bryan Brown) rides up on a horse.

Mad Max 2 (dir. George Miller; dop. Dean Semler; 1981) Max (Mel Gibson) in truck crash; track in to Mel.

The Man from Snowy River (dir. George Miller; dop. Keith Wagstaff; 1982) Jim Craig (Tom Burlinson) rides the horse downhill.

Gallipoli (dir. Peter Weir; dop. Russell Boyd; 1981) Archy (Mark Lee) and Frank Dunne (Mel Gibson) laugh in Cairo.

Summer Locke Elliott's Careful He Might Hear You (dir. Carl Schultz; dop. John Seale; 1983) Vanessa (Wendy Hughes) turns to certain Logan (John Hargreaves) cries.

Man of Flowers (dir. Paul Cox; dop. Yaroslav Sokol; 1983) Lisa (Alyson Best) stops for Charles Brumer (Norman Kaye).

Crocodile Dundee (dir. Peter Faiman; dop. Russell Boyd; 1986) Sue Charlton (Linda Kozlowski) and Mick "Crocodile" Dundee (Paul Hogan) kiss.

The Lighthorsemen (dir. Simon Wincer; dop. Dean Semler; 1987) Man falls off horse during Light Horse attack on Beersheba.

Malcolm (dir. Nadia Tass; dop. David Parker; 1986) Malcolm (Colin Friels) in split car.

Flightside (dir. Gillian Armstrong; dop. Russell Boyd; 1987) Ally (Claudia Karvan) on the beach. Lili (Judy Davis) watches her daughter run off.

The Year My Voice Broke (dir. John Duigan; dop. Geoff Burton; 1987) Freya (Lorene Carmen) hands hay bale. Danny (Noah Taylor) lifts her.

Dead Calm (dir. Phillip Noyce; dop. Dean Semler; 1989) Rae Ingram (Nicole Kidman) on boat; John Ingram (Sam Neill) watches boat explode.

The Delinquents (dir. Chris Thomson; dop. Andrew Lesnie; 1989) Lola (Kylie Minogue) smashes glass.

Romper Stomper (dir. Geoffrey Wright; dop. Ron Hagen; 1992) Davey (Dan el Pollock) and Hando (Russell Crowe).

The Piano (dir. Jane Campion; dop. Stuart Dryburgh; 1993) Flora (Anna Paquin) joins Ada (Holly Hunter).

Strictly Ballroom (dir. Baz Luhrmann; dop. Steve Mason; 1992) Scott Hastings (Paul Mercurio) and Fran (Tara Morice). Scott and Fran twirl.

Muriel's Wedding (dir. Paul J. Hogan; dop. Martin McGrath; 1994) Muriel (Toni Collette) goes after the wedding bouquet. Muriel and father Bill (Bill Hunter) at her wedding.

The Adventures of Priscilla, Queen of the Desert Bernadette, Mitzi and Felicia walk up cliff.

Welkinbout (dir. Nicolas Roeg; dop. Nicolas Roeg; 1971) Brother (Lucien John) and Girl (Jenny Agutter) walk up a cliff.

Picnic at Hanging Rock Miranda, Marion and Irma continue up Hanging Rock.

Young Einstein (dir. Yahoo Serious; dop. Jeff "Ace" Darling; 1993) Albert Einstein (Yahoo Serious) climbs a mountain.

Sons of Matthew Shane (Michael Pate) helps Mickey (John Ewart) to the top of the mountain.

Jedda Marbuk and Jedda reach the plateau.

The Adventures of Priscilla, Queen of the Desert Bernadette, Mitzi, Felicia on top of cliff.

Australia's First Films: New Light on the Limelight Department

In part 16 of this series, Chris Long *examines equipment used by the Salvation Army's Limelight Department and records its film production in 1902-4.*

In the quest for Australian feature film production records, this series has examined written material, photographs and the films themselves. Two other artefacts are worthy of mention. First is the building which was the centre of Australasian production activity. The Salvation Army's old headquarters at 69 Bourke Street in Melbourne still remains echoes of its filmmaking but much the Limelight Department. The original equipment was dismissed but the production and exhibition of Australian films – and his technology – also was part of exercise in "[illegible]" production on a profitable corporate scale from 1897 to 1909. In particular, the Salvation Army brought to Australian films prolifically from the time of its release of *Under Southern Skies* (1902) to the end of 1904. No other producer was locally active at the time.

"Grace Before Meat" (GBM) money box, [illegible] Salvation Army Limelight Department exhibitions to their audiences from the beginning of 1903. The [illegible] table, so that before each meal a penny would be put aside for [illegible] visitors recognised [illegible] were collected, it was a [illegible] programme. [illegible] "Appeal" [illegible] Salvation Army Museum, Melbourne.

A Federation Survival

The attic of the Bourke Street building is an eerie ruin. Originally a caretaker's residence, by 1901 it was part of the Salvation Army's expanding Limelight and Printing Departments. An operating room with excessive glass by today's environmental standards may be a process camera, arc lights and a large stages. There was a light proof bomb in which glass slides could be back lit. Behind, there was a hand cranked Avery engraving chemical laboratory occupied another room. Other corners were devoted to photomicrography, proofing, photo engraving, and film storage. Of course, there was a dark room for processing motion picture films, glass plate negatives and slide transparencies.

The passage to the attic was blocked decades ago by the construction of a plant room for one of the films that. Today the tenants behind it are abandoned. Entry involves scrambling across the roof and descending through a skylight. Inside, the surfaces are much as it was while it was occupied by the Limelight Department (see photos). The original brown wallpaper is crumbling slowly into the dust of floors. Distant traffic sounds filter up from the busy streets below, interrupted occasionally by the flapping of pigeons' wings. There is no electric light and we had to take the photos for this article with exposures of [illegible] to [illegible]. The fittings are all covered with corrugated iron, and the interior is in perpetual semi darkness. Painted signs on the walls betray the people's original function.

Here, the Salvation Army pioneered manufacture and developed equipment to local movie production. Here, exhibitions had to hire the equipment requirements of Australian film shows on tour, their bright permanent cinemas at this time. Distances covered by touring companies were vastly greater here than in England. Salvation Army Bioscopia film exhibition companies could be away from their Melbourne base for months on end. Equipment had to be transportable and rugged. Exhibitors in the bush could not rely on any heavy technical support than a local blacksmith's shop. Few towns had reticulated electrical supply. Even fewer had gas. Youth had to have its own independent source of illumination for projection. Before 1906 that usually meant generating oxygen in a cylinder and gas tank beside the projector. Afterwards, increasingly, it involved carting around an engine and electric generator.[6]

Similarly portable film processing gear was necessary for travelling showmen to produce the exhibit films of local interest while on tour.

The Salvation Army pioneered the manufacture and usage of this equipment in Australia. Within, they produced Australian films prolifically between 1902 and 1904 – in other words, in the period. The technical limitations of its equipment determined the commercial success and the Department's subsequent profitability. An examination of the technology developed at 69 Bourke Street indicates the range and ingenuity of the Limelight Department.

The Limelight, which gave the Salvation Army Film Department its name, was developed by Lieutenant Thomas Drummond in 1826. It was produced by directing a blow-pipe flame to mingled oxygen and hydrogen from a small cylinder of lime stone. The lime glowed white hot, producing the most intense light of any kind known at the time. By the late 19th Century it was used in most professional slide projectors as the standard illuminant.

When motion pictures arrived on the scene limelight was still the standard projection illuminant. In Australia, cylinders of compressed hydrogen and oxygen appear to have been less readily available than in England.[6] Gas producing apparatus unique to Australian cinema practice was patented and manufactured. Here, the oxygen was more often produced by heating mixed crystals of potassium chlorate and manganese dioxide in an airtight retort.[7] A spirit lamp provided the heat. The crystal mixture was sold by the Melbourne company of Alex Gunn and Sons as "oxygen mixture".[8]

A standard half pound "charge" of mixture for the retort cost eightpence and produced about three cubic feet of gas.[9] After leaving the retort, the oxygen bubbled through water in a "wash bottle or purifier".[10] It resembled a large wine bottle and allowed gas to pass in the outflow oxygen reservoir gasometer (or "Rising tank"), while preventing any back flow to the retort.

The gas reservoir tank consisted of two nested galvanized iron cylinders about a metre across and more than a metre tall.[11] One cylinder could rise within the other by means of a water filled gas seal. Alex Gunn's son later recalled that:

> When a boy, I used to fill the gas tank [seals which held 8 to 10 buckets of water which their had to be carried over a distance. It was no uncommon thing for the buckets to be half empty when I got back to the gas tank.
>
> The gas tank usually travelled on a wicker basket with the wash bottle and [illegible] tied [illegible] resting in the upper cylinder to preserve the gas.[12]

The gasometer's oxygen outlet divided into two rubber tubes. One ran straight to the Limelight burner. The other fed an "ether saturator". Where hydrogen or coal (town) gas was available, the saturator provided a substitute. It was a series of brass tubes lightly packed with sawdust or flannel rags. Joseph Lerry's son, Reg Lerry, recalled the operation of this simple device:

> You filled the [saturator tubes] with either or gasolene, then you drained off the surplus by standing it up on its end. That was very vital because if any gasolene got up in the tubes it could go up into the [limelight] jet and cause a fire.[7]

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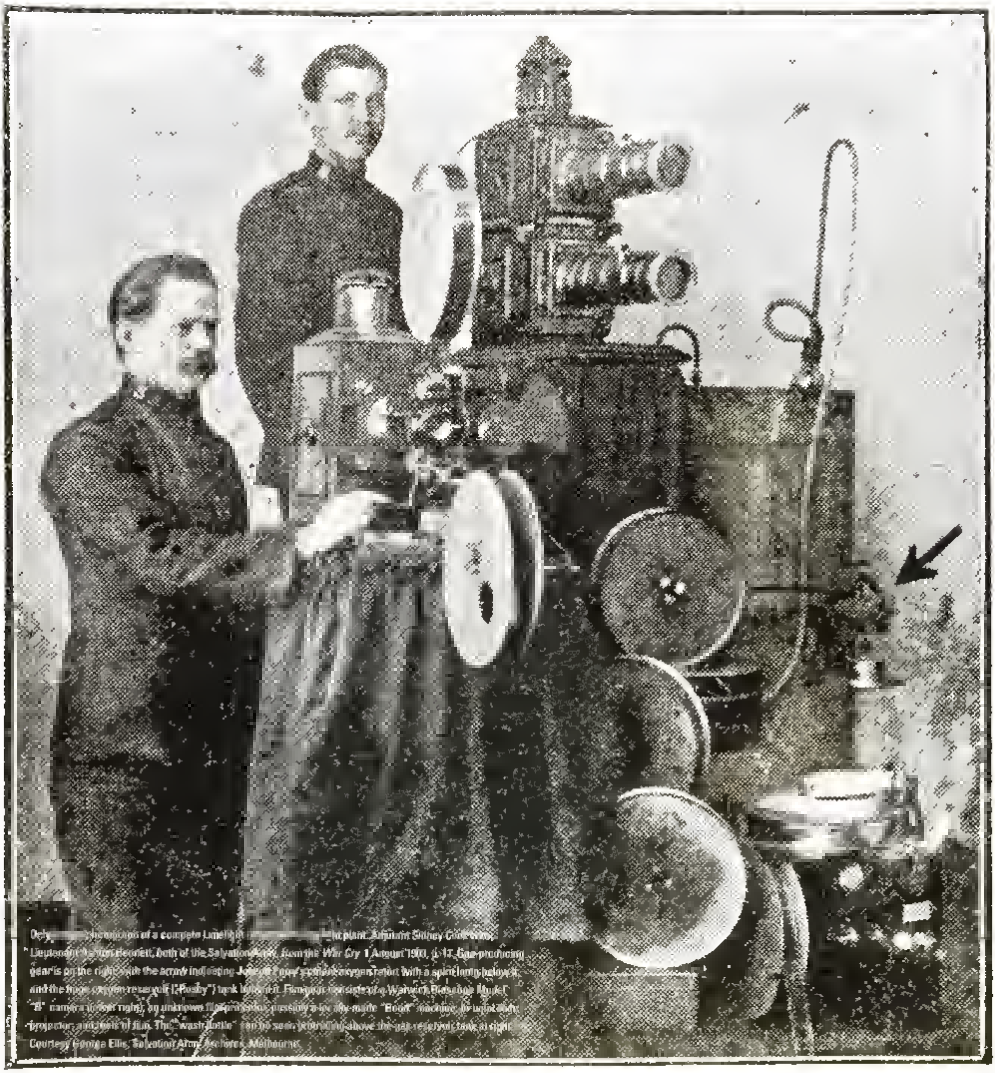


Only [illegible] illustration of a complete Limelight [illegible] plant. Adjutant Sidney Gilchrist [illegible] Lieutenant Alan Leonard, both of the Salvation Army, from the *War Cry* 1 August 1900, p. 12. Gas-producing gear is on the right, with the acetylene [illegible] and the oxygen reservoir ("Pooley") tank below it. Foreground consists of a Warwick Bioscope Model C "B" camera (on right), an unknown film projector, possibly a lay-by made "Boon" machine (in middle ground), projector and piece of film. The "washbottle" can be seen protruding above the gas reservoir tank at right. Courtesy George Ellis, Salvation Army Archives, Melbourne.

By passing oxygen through the saturator, gas saturated with combustible fumes could be mixed with the jet of pure oxygen at the limelight burner.

The ends of the saturator tubes were lightly stoppered. These could pop out if the contents ignited.[16] If the seal was too tight, one ran a risk of showering the audience with brass shrapnel!

There were various configurations of limelight jet. All of them combined combustible gases at or near the lime block (see photo). A pin holding the lime was rotated manually via a shaft extending through the back of the projector. The other jet would be ignited first and the lime was rotated until it was evenly red-hot all over.[17] Then the oxygen was turned on, until the lime became white-hot.[18] If the lime was not rotated, it would heat unevenly, with the potential for cracking and stopping the show.

The system was bulky, hazardous and laborious. The operation of every component, not just the projector, had to be constantly monitored and carefully controlled.

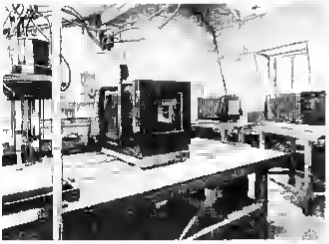
The retort had to be fired up at least a half hour before each show.[19] The additional set up time involving unpacking equipment, connecting the tubes, charge of water for seals, charging the retort and lighting the saturator would delay show times interminably. Nevertheless, the system provided independence from mains gas and electrical supplies. It also had a softer and cooler light than the later electric (carbon) arc[20], so that strain from had less chance of ignition if it accidentally stopped in the projector gate.[21] In some smaller cinemas, limelight persisted into World War I.[22]

Australian Limelight Equipment

The fabrication of gas-generating gear for limelight was one of the first cinema-related manufacturing activities pursued in Australia.

At least two Australian concerns both based in Melbourne, were manufacturing this gear at the turn of the century. Alex Gunn and Sons had been in the slide projection business since the 1880s.[23] On 10 June 1896 Gunn filed a Victorian Colonial Patent[24] on an improved form of oxygen retort for limelight purposes. It was a simple device, rather like a pressure cooker, with an inner removable tin dish to accept the charge of oxygen mixture. When the chemicals inevitably began to attack this dish, it could be replaced for a few pence rather than having to replace the whole retort.[25]

By 1898, Gunn had manufactured complete limelight plants for clients including the Melbourne Working Men's College (now RMIT), Geelong's Gordon College and the Salvation Army Limelight Department.[26] The outfits included Gunn's Patent Retort, which was progressively improved by the inclusion of asbestos gaskets and changes to the pan shape.[27] A diagram of Gunn's retort from his 1896 patent and a photo



Headquarters of the Salvation Army Limelight Department 1897 – 1908 at 69 Bourke Street, Melbourne, the Australasian Territorial Headquarters of the Salvation Army (photo c. 1908). The Limelight Department occupied a studio at least and the attic seen at the top of this photo. Courtesy Salvation Army Archives, Melbourne

69 Bourke Street, Melbourne, today: City Temple of the Salvation Army. The chandelier still contains relics of the Limelight Department.

Operating Room of Limelight Department (in the attic of 69 Bourke Street, Melbourne. Process camera in foreground with reversing prism and arc lighting (for making printing plates and copying from documents or artworks). On the right are solar enlargers and reducers for producing lantern slides from large-format glass negatives. From *The Victory*, September 1901. Courtesy Salvation Army Archives, Melbourne

The same scene today (September 1996)

The newly-amalgamated Limelight Department and "GBM" (Grace Before Meat) Scheme staff, from *War Cry*, Melbourne, 21 March 1903, p. 2. Major Joseph Perry, Captain John Brodie and Adjutant Sidney Cook, all in the second row, were the principal filmmakers in this group. Orphan Doris Perry, then aged 16, would become the chief cameraman for Amalgamated Pictures before embarking on cinema management in 1913. Courtesy Salvation Army Archives, Melbourne

of Gunn's complete gas generating outfit from his 1898 catalogue, appears with this article.

By 1900 the Salvation Army Limelight Department's director, Major Joseph Perry, had been touring with limelight plants for almost a decade.[31] With practical experience of the shortcomings of Gunn's retort, Perry took out a patent on an improved version on 13 November 1900.[31] Perry's "Triumph" retort had already been placed on sale in July 1900 through the agency of the photographic retailers, Baker & Rouse.[32]

Perry's design eliminated the defective hermetic seal of Gunn's retort with an elegant screw down bracket, also eliminating the need for lugs to hold down the lid.[33] These had a tendency to break off Gunn's cast iron retort, with dire consequences for the touring exhibitors using them. Perry's retort was of more durable gun metal.[34] His streamlined contrivance was used for several years by the various Salvation Army Biorama Companies[35] and sold quite well to exhibitors. It was one of the few items of equipment commercially produced by the Limelight Department for the cinema industry at large.

Joseph Perry's son, Reg, recalled in 1976 that:

> The gas was made in a retort which my old man invented. He had a row with Gunn's, then prominent in Melbourne, because they lived opposite one another and they were comparing notes in the making of this [...][36]

The implication by Gunn was that he should have been credited as co-inventor. Consequently, Gunn filed a virtually identical patent to Perry on 15 July 1902[37] before Perry's provisional specification was granted. The outcome of this legal battle is not known, but neither of their provisional applications appears to have been followed through to a full published patent. In any case, the matter did not impede the commercial production of Perry's retorts. One can be seen in the photo of Sidney Cook's "New Biorama" outfit in July 1903[38], apparently being used with gas-generating equipment otherwise manufactured by Gunn's.[39]

Sometime later, perhaps about 1905, the Salvation Army's Limelight Department progressively changed over to the use of compressed oxygen gas in cylinders.[40] The cylinders were supplied by Johnson and Gibson's Boracic Acid and Oxygen Works in St Kilda, where they were made chiefly for the usage of the Melbourne hospitals.[41] These took up much less space than the earlier gas generating gear, and the oxygen was immediately available for usage at the turn of a tap.

Today, theatrical xenon arcs can project 35mm film onto a fifty-foot (15m) screen with blinding brilliance and absolute reliability – at the flick of a switch. We forget that light itself was a hard won commodity in pioneer cinema.

Film Production "On The Run"

Until 1901, Salvation Army films shot during exhibition tours had to be processed and printed in Melbourne. The Limelight Department's inventiveness soon overcame this problem, just as it had with the special problems of gas generation on lengthy Australian tours. The Department built a portable rack and tank processor and printing machine.[42] It allowed the Department to shoot films of rural locales, and then show them in those locales before moving on.[43] This became a specialist attraction of Salvation Army film shows. Few other exhibitors had the facilities to compete. After the debut of the Salvation Army's feature documentary, *Under Southern Skies*, in August 1902, the excellent takings induced the Department to incorporate its films in new fund raising schemes.

At the start of 1903, the Limelight Department was combined with the Salvation Army's "Grace Before Meat" fund raising scheme.[44] Under this scheme, a money box was distributed by Limelight Department exhibitors to any member of its audience willing to take one. The idea was to put the box on the family dinner table. It was a reminder to put a penny aside for the poor before each meal – the "grace" before the "meat". When operators revisited the district, the proceeds would be collected.[45] With the Limelight Department's film shows as an inducement to participate, donors felt that they were getting value for their investment. Touring companies were soon exploring the "GBM" scheme in each state.[46] The largest touring companies were Major Joseph Perry's "Biorama Company" and Adjutant Sidney Cook's "New Biorama Company", each con-

MAJOR PERRY AND THE STAFF OF THE G.B.M. AND LIMELIGHT DEPARTMENT

Sketched from a photo

raining about six musicians, a projectionist and supporting staff.[47] Perry and Cook were the Salvation Army's principal cameramen in this 1902–4 period. Perry spent the later halves of both 1902 and 1903 touring New Zealand and shooting films.[48] In Perry's absence, Cook produced most of the Australian films of the period. Touring Victoria, Tasmania and South Australia within easy reach of the facilities of the Melbourne studio, Sidney Cook emerged as a filmmaker of distinction and prolific output. Today, he is an unjustifiably forgotten pioneer of Australian production. He eventually resigned from the Salvation Army in 1905[49] and founded one of Queensland's earliest cinema chains.[50]

Perry's Australian film output was restricted to a few productions made during his Biorama Company tours of Queensland and New South Wales. However, these were highly significant for a number of reasons. Perry was obviously being influenced by the imported narrative films he exhibited, like *Attack on a China Mission* (Williamson, 1901), *The Life of An American Fireman* (Porter, 1902) and *The Great Train Robbery* (Porter, 1903).[51] Although none of Perry's films from the 1902–4 period survive today, press reviews indicate that their content and construction were increasingly complex.[52] He moved from actuality to what we now call documentary: "the creative treatment of actuality." The internal visual narrative component of each film improved to make them self-explanatory, less reliant on spoken commentary by a lecturer. Instead of isolated coverage of fragments of bush life, Perry assembled *Adventures of An Australian Stock Rider* (1903).[53] He had shot coverage of Aborigines in a 'march past' at Deebing Creek Station in 1901.[54] He now incorporated Aborigines into a narrative with *The Tragedy in the Bush and the Pursuit of the Blacks Responsible* (1904).[55] This staged battle between Aborigines and settlers was obviously influenced by *The Great Train Robbery* and *Attack on a China Mission*, where elements of conflict and chase sequences conclude in "the triumph of good over evil." One suspects that this portrayal of Aborigines would not pass muster today in terms of political correctness! (See filmography for synopsis.)

In the light of subsequent events, Perry's *Bushranging in North Queensland* (1904) might be considered the most significant film of the period.[56] Shot during a single day in the outback Queensland town of Winton[57], the first Australian bushranging film was well received[58], but it must have been less than ten minutes in duration (see filmography).

By the end of 1903, plans were set for the Salvation Army's International Congress in London to occur in mid-1904.[59] Perry and Dutton of the Limelight Department were selected to go to London and demonstrate its film achievements. They embarked with a full projection and production outfit in May 1904.[60] Many of the narrative films of Australian life made immediately prior to this were planned to impress the hierarchy at the Salvation Army's London International Headquarters.[61]

In London, Perry and Dutton were to join a British Salvation Army Officer named Howse in producing a film of the International Congress.[62] In this way, the first Australian production unit in Britain made a 10,000-foot (167-minute) documentary of the event.[63] Parts of this survive. The saga of this, and the collapse of Australian Salvation Army film production that followed, are examined in our next issue.

Limelight Department Filmography: September 1902 – September 1904

1 New Zealand Scenic Films [series of at least 11 films]

Shot by Perry while on tour with his Biorama Company between 9 August and 14 November 1902. Details from local New Zealand papers soon to be published by Clive Sowry. Each film probably around 150 feet (about three minutes) in length.

2 Distributing Clothing to Poor of Sydney

Exhibited by Perry's Biorama at Timaru, New Zealand, November 1902. Refer *Timaru Herald*, 4 November 1902, p. 4.

3 Hobart Scenic Films [?]

Adjutant Sidney Cook announced his intention to shoot these in *The Mercury*, Hobart, 27 May 1902, but no confirmation of exhibition has been located.

4 Yachting Scenes [Sydney Harbour?]

Shot by Cook, and advertised in *Launceston Examiner*, 28 May 1903, p. 1. May not have been an Australian film.

5 Cataract Gorge in Flood: Launceston

Shot by Cook on 20 May 1903. Refer *Launceston Examiner*, 28 May 1903, p. 4. Exhibited by Cook on a return visit to Launceston. Refer *Launceston Daily Telegraph*, 2 November 1903, p. 2. The earliest positively confirmed film shot in Tasmania. Probably included footage of the Cliff Grounds.

6 Sensational Rescue from Drowning at Queenscliff [Victoria]

An early dramatic narrative film, first mentioned in *Bendigo Advertiser*, 13 July 1903, when it was exhibited by Cook. According to the *Geelong Advertiser*, 29 September 1903, it "showed a gallant rescue from drowning at the Queenscliff jetty, the patient – an angler – being subsequently revived by the customary artificial means."

7 Bendigo Views

Cook exhibited "three Bendigo views" in Bendigo on 13 July 1903, according to the *Bendigo Advertiser* of that date.

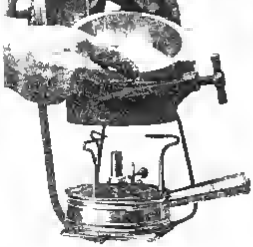
p56

Photographing equipment in the attic at 69 Bourke Street in 1901. A corner of the Limelight Department's accommodations and equipment. From *The Victory*, September 1901. Courtesy Salvation Army Archives Melbourne.

The same corner today.

Attic, 69 Bourke Street, Melbourne. September 1995. Sign above doorway to lightproof booth for hand colouring lantern slides. The sign dates from the Limelight Department days.

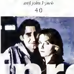
Joseph Perry's "Triumph" Oxygen Retort for Limelight, as produced by the Salvation Army Limelight Department and retailed by Salmon & Howse Limited. From *The Australasian Photographic Review*, 21 July 1900, pp. 21–2, showing removable pan for receiving the oxygen mixture, crystals and mechanical arrangement of parts and spent lime.



Michael Rymer's *Angel Baby*

Two schizophrenics find love and tragedy in an inhuman, uncaring world. JOHN CONOMOS delights at the performances of Jacqueline McKenzie and John Lynch

40



Atom Egoyan's *Exotica*

Atom Egoyan takes a different slant to Paul Verhoeven (Showgirls) on the world of the lapdancer. RAYMOND YOUNIS finds [illegible] in Exotica an interesting meditation on the cinema and how an audience interacts with performance

45

Sidney Lumet is Making Movies

Sidney Lumet pens a memoir which is short on personal detail but rich in filmmaking revelations. BRIAN McFARLANE is suitably impressed

47

Merchant Ivory's English Landscape

IAN EPSTEIN delights in the coffee-table glossiness of this look at four of Merchant Ivory's best films, but is disappointed that text rarely proves elusive

47

BOOK REVIEWS

47

inreview

HUGH GRANT GIVES CREDIT • A PIG RUNS RIOT • LUMET LOATHES MIXING

Film

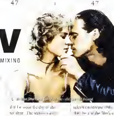
BACK OF BEYOND

Directed by Michael Robertson Producer: John Sexton Executive producers: Douglas Yellin, Gary Hamilton Scriptwriters: Paul Leadon, Anne Brooksbank, Richard J. Sawyer Director of photography: Stephen Dobson Production designer: Ross Major Costume designer: Louise Spargo Sound: Gary O'Grady Editor: Tim Wellburn Cast: Paul Mercurio (Tom), Dee Smart (Charlie), [illegible] John Polson (Nick), Rebekah Elmaloglou (Susan), Bob Maza (Gilbert), Terry Serio (Lucky). Australian distributor: Fox Columbia TriStar. 35mm. 89 mins. Australia 1995.

Stylish photography and snappy editing give some panache to *Back of Beyond*. However, the outback fantasy starring Paul Mercurio needs more than visual flair to lure audiences into theatres.

Filmed at Ross River, east of Alice Springs, the haunting beauty of the red desert's [illegible] the sky [illegible] special [illegible] shown to striking effect thanks to Stephen Dobson's [illegible] cinematography. But the script is clichéd and predictable, and the [illegible] too earnestly.

Mercurio plays Tom [illegible], who returns to his garage in the desert [illegible] years after an [illegible] of [illegible] he [illegible] his sister Susan (Rebekah Elmaloglou). Tom is something of a mystery. Where has he been all these years, and why has he returned [illegible] the same [illegible]



[illegible] Back of Beyond

[illegible] the [illegible] of the [illegible] The [illegible] called the Yellow Unicorn [illegible] dirty and dilapidated, but Tom is [illegible] with customers.

First up is Lucky (Terry Serio), [illegible] Cadillac [illegible] hearse. "[illegible]" Next comes Gilbert (Bob Maza), an Aboriginal elder [illegible] with his two grandchildren. [illegible] Last up is a trio of crooks from the city whose car has broken down in the desert: the beautiful [illegible] Charlie (Dee Smart), her dangerous [illegible] Connor (Colin Friels) and the ineffectual Nick (John Polson), the boss's son who has been sent along to protect his father's interests.

Back of Beyond seeks to capitalise on the mystique of outback adventure and the dreamtime [illegible] The screenplay by Paul Leadon, Anne Brooksbank and Richard J. Sawyer is [illegible] clumsy and lacking [illegible] The [illegible] of the finesse and rhythms of video clips and television advertising [illegible] seen in the [illegible] the film's opening sequences serves only to highlight the film's [illegible] pedestrian [illegible] which are [illegible] from the riches of the Aboriginal dreamtime than the celluloid fusion that produced such films as *Ghost* (Jerry Zucker, 1990) and *Always* (Steven Spielberg, 1989).

Robertson [illegible] love story set in the middle of nowhere, where a mechanic [illegible] through his [illegible] is a promising idea which [illegible] on the screen. Mercurio has [illegible] looks and there are times when his [illegible] pieces [illegible] wooden [illegible] the skill [illegible] Johnny Depp [illegible] work. The film works best when magic is left behind, and the [illegible] on the tensions between three city slickers, which [illegible] energy to the script.

Dee Smart ([illegible] the television series *Home and Away*)

Meredith Potter (Hugh Grant)
An Awfully Big Adventure

> *An Awfully Big Adventure* sees Hugh Grant at his finest.
>
> **With his nicotine-stained fingers and acerbic put-downs, Meredith Potter is the quintessential temperamental director, vacillating between endearing charm and breathless cruelty [...] it is to Grant's credit that he is able to bring a degree of pathos and vulnerability to such a repulsive, manipulative character.**
>
> **P40**

inreview

Films

continued

is impressive in her first screen rôle as Charlie. She has a strong presence, and handles the transition from being tough and streetwise to tender and vulnerable as she falls in love with Tom with much aplomb and conviction. This plausibility evaporates in some silly love scenes by a river with Tom, and when the plot becomes juvenile and she leaps onto the motorbike with him to rescue Gilbert's grandchildren. Friels puts a characteristically interesting spin on Connor, the jealous lover and arch villain, while John Polson as Nick and Bob Maza as the wise man both put in creditable performances.

But these performances don't make up for a more credible script, where lovers of paranormal romance can willingly suspend disbelief and give themselves up to soul nourishing flights of fantasy. *Back of Beyond* is haunted by nothing so much as the sense that the film's fine array of talent has been underused. ©JAN EPSTEIN

Harry (John Lynch) and Kate (Jacqueline McKenzie), who suffer from schizophrenia, fall in love – much to the disapproval of the medical fraternity, friends and siblings alike – and decide to have a baby.

The tragic outcome of this uneven love drama is couched in the all too familiar idiom of a streetwise, gritty realism. Mercifully, *Angel Baby* is a watchable, compassionate and energetic movie (despite its occasional ramblings) that unquestionably speaks of writer-director Michael Rymer's promise as a filmmaker. It has clearly delineated scenes of confusion, love, humour and pathos. These include some notable scenes at the lovers' apartment, in their more tender private moments, and at the day care centre where they meet, as well as certain scenes that take place between Harry and his brother, Morris (John Friels) and his wife, Louise (Deborra-Lee Furness), at Morris' house, where Harry lodges.

Angel Baby succeeds because of Rymer's ability to create two interesting human beings who mirror back through their topsy-turvy existence, our own complex feelings, frailties and hope in an increasingly mediated, technologized world where intimacy and understanding is critical. Above and beyond this, there is Lynch and McKenzie's finely-tuned performative alchemy as the lovers. Harry who strives to make a "normal" life and is tormented by voices, and Kate, who receives messages from another world through a television quiz show (apply *The*

Kate (Jacqueline McKenzie), *Angel Baby*.

ANGEL BABY

Directed by Michael Rymer. Producers: Timothy White, Jonathan Shteinman. Scriptwriter: Michael Rymer. Director of photography: Ellery Ryan. Sound: John Phillips. Production designer: Chris Kennedy. Costume designer: Kern Mazzocco. Editor: Danny Cooper. Cast: John Lynch (Harry), Jacqueline McKenzie (Kate), Colin Friels (Morris), Deborra-Lee Furness (Louise), Robyn Nevin (Dr Norkett), David Argue (David), Geoff Brooks (Edward). Australian distributor: REF. 35mm. 104 mins. Australia 1996.

Directed by Mike Newell. Producers: Hilary Heath, Philip Hinchcliffe. Executive producers: Mark Shivas, John Sivers. Scriptwriter: Charles Wood, based on the novel by Beryl Bainbridge. Director of photography: Dick Pope. Production designer: Mark Geraghty. Costume designer: Joan Bergin. Cast: Alan Rickman (P. L. O'Hara), Hugh Grant (Meredith Potter), Georgina Cates (Stella), Alun Armstrong (Uncle Vernon), Peter Firth (Bunny), Prunella Scales (Rose), Rita Tushingham (Aunt Lily). Portman productions with the participation of British Screen in association with BBC Films and Wolfhound Films. Australian distributor: Fox Columbia Tristar. 35mm. 112 mins. UK. 1996.

It would be tempting to describe Mike Newell's latest film, *An Awfully Big Adventure*, as "an awfully tedious film" were it not for some engaging performances by the ensemble cast and the film's three stars.

The film is an adaptation of a novel by Beryl Bainbridge, which was shortlisted for the Booker Prize in 1990, and this seems to have placed a number of restrictions upon the film's narrative, which scriptwriter Charles Wood and director Newell struggle to overcome.

Not the least of these is the clumsy and rather misleading title. Obviously the novel's original title was retained for marketing purposes, but its optimistic tone is antithetical to the story's gloomy, ponderous nature. Potential viewers would be justified (but mistaken) in expecting a light comedy, and this is partially attributable to Newell's previous success with *Four Weddings and a Funeral* (1994), and the fact that Hugh Grant also stars in *Adventure*. While the change in style was probably a welcome challenge for both men, and may prove critically rewarding for Grant's upsetting of his own stereotype (the clumsy but lovable Englishman), audiences may come to the film with very different expectations if they haven't read the book (I'd certainly never heard of it; I suspect its popularity may be confined to Britain).

The schism between the film's title and its content is reflected in its marketing campaign. While the Disney-esque title is accompanied by the mawkish slogan, "In love as in life, destiny is always waiting", the poster and visual iconography are shrouded in blue-grey and a gothic black. In hindsight, the slogan is particularly tacky given the plot "twist" at the end. There's definitely *not* a film for the kids.

Meredith Potter, Bunny (Peter Firth) and Stella Bradshaw (Georgina Cates)

An Awfully

Set in a post World War II repertory theatre in Liverpool, *An Awfully Big Adventure* is the story of 16-year-old Stella Bradshaw (Georgina Cates), who dreams of becoming an actress. She prances around her bedroom "playing ladies" as she talks into an imaginary telephone, and eventually gathers enough courage to send ten for a company run by the lecherous Meredith Potter (Hugh Grant). Stella lands an "apprenticeship" with the company — basically she does all the dirty work from taking notes and delivering messages to scrubbing floors and bringing nails into sets. But with this apprenticeship comes the promise that one day she will have her chance on the stage.

With his nicotine stained fingers and acerbic put-downs, Meredith Potter is the quintessential temperamental director, vacillating between endearing charm and breathless cruelty. While Potter's head is turned by young boys rather than young girls, he has no qualms in letting Stella fall in love with him, despite the cautious advice given by Bunny (Peter Firth), the stage manager and Potter's loyal companion. In fact, it would seem that everyone in the company is in some way in love with Meredith, and it is to Grant's credit that he is able to bring a degree of pathos and vulnerability to such a repulsive manipulative character.

Stella finally makes her début in *Julius Caesar*. Her first role is accompanied by her first seedy sexual encounter, in which she is driven by sheer curiosity rather than any delusions of romance. She wants to gain as much experience as possible, in preparation for what she believes is her inevitable union with Meredith. Throughout the film, we see Stella recounting her adventures — both theatrical and sexual — to "her mother", whom she calls from public phone boxes. It is only later in the film that we learn that she never

y Big Adventure

knew her mother and was brought up by her Uncle Vernon (Alun Armstrong, in a sympathetic portrayal of a man struggling to cope with his niece's burgeoning sexuality). It is significant, then, that her audition piece was as a lady speaking anxiously into a telephone receiver: "Hello? hello... is anyone there?"

When the actor playing Cawser takes a fell ill at performance, the ensemble finds itself without a Captain Hook for *Peter Pan*, the next show of the season. By this stage... we are nidway through the film and we finally get to meet P. L. O'Hara (Alan Rickman), a former ensemble member who is spoken of in hushed tones. Clearly, this man was not only an awesome theatrical presence but he has a "history" as well. It turns out that O'Hara left the company in scandalous circumstances. With a reputation as a womanizer, he inevitably gets a girl pregnant. The gossip meant he had to leave the company and the girl had to leave Liverpool, but he never saw the baby. Obsessed with finding his only child, O'Hara has spent years cruising the countryside on his motorbike on this impossible quest. It is Meredith's call to play Hook that finally returns him to the stage.

A curious *ménage à-trois* develops between the actor, the apprentice and the director. O'Hara is immediately attracted to the naïve but precocious Stella; she considers him simply another sexual conquest on her way to snaring Meredith, who in turn is attracted to the magnetic presence of O'Hara on stage but hides this beneath his spiteful jealousy of the actor's skill and popularity. There is always an emotional victim in these scenarios... but in this case it is surprising which one comes to a tragic end. Certainly no one ends up with whom they really want.

While this plot may sound like something out of a soap opera, the film's strengths lie in its numerous portrayal of the characters drawn to rep theatre. The ensemble cast, including Prunella Scales, Nicola Pagett and Carol Drinkwater, represents both the thrills and hardships of theatre life: the opening night, the bitchiness, the human tragedy of false expectations and failed relationships. Particularly impressive is Peter Firth as Sunny, who looks out for Stella and attempts to shield her from some of the cruelty of Meredith's world.

O'Hara is an extremely troubled character: in fact, he *is* Hamlet, one of the rôles upon which his reputation as a consummate performer is based. While Rickman's portrayal is a sensitive and convincing one, ironically he is most engaging as Captain Hook (that is, O'Hara playing Hook). It's as if the Sheriff of Nottingham, Rickman's scene-stealing performance in *Robin Hood: Prince of Thieves* (Kevin Reynolds, 1991), has resurfaced in Liverpool! While Cates is obviously a mature and capable young actor — she is in most of the scenes — her character of Stella fails to connect with the audience: in the end, we don't really care about her as much as, perhaps, we should. This could well be a weakness in the script: we never actually find out why she was so determined to become an actress. That's quite a fundamental aspect of character portrayal to leave out. In contrast, the character of Meredith is more successfully drawn and this helps Grant produce the most impressive performance of the trio.

Ultimately, the film is torn between presenting a series of vignettes on life in a rep theatre company and portraying the rite of passage of a starstruck, motherless teenager. In short, Bainbridge's material oscillates uneasily on the screen. The narrative feels fragmented, and, when it finally "comes together" in the last half hour, the viewer is not overcome by a moment of revelation rather, the dénouement is welcomed with a feeling of indifference — "ah, *now* it makes some sense."

Postscript: The making of *Adventure* is perhaps more interesting than the film itself. It was filmed in Dublin, despite being set in Liverpool, due to the Irish government's tax incentives. There are no similar concessions to film production offered by the UK government. Liverpool was also considered too modernized and "clean" to recreate the post World War II atmosphere of decay and ruin.

The production notes also inform us that, throughout filming, "newcomer" Georgina Cates was leading a double life. In truth, she was Claire Woodgate, an experienced actor who was appearing in *The Bill* (television) at the time of casting. Having read the book and determined to play Stella, Woodgate was not deterred by the casting agent's initial rejection of her. She put on a wig, adopted a Liverpudlian accent, completely rewrote her curriculum vitae and family history — and created Georgina Cates, who impressed Newell with her commitment and remarkable performance in auditions. The truth didn't come out until after the film had been shot, by which time Woodgate seems to have won everyone over with her talent and was beyond reproach. It appears the Dendrinko syndrome is not confined to the literary world! Georgina Cates is now Woodgate's legal as well as professional name.

Ultimately the film is torn between presenting a series of vignettes on life in a rep theatre company and portraying the rite of passage of a starstruck, motherless teenager.

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inreview

Films

continued

Wheel of Fortune giving *Angel Baby* that well-worn feel extra like a cinema.

Kate's intense, rollercoaster relationship with Harry unfolds beside our everyday life — we see the mentally ill wander our streets, psychiatric care has confused characters of the 1940s Warner Bros. [illegible] and [illegible] shots, as were the major themes and premises of the movie. Both Harry and Kate desperately seek to claw their way to their [illegible] where they can live together undisturbed by too many prying eyes, considering intervention of marauding society. Harry and Kate believe it impossible for each other and the losses [illegible] Harry escaping Kate from a hospital and not [illegible] Eventually, all three [illegible] confines of a now [illegible] where she has sought refuge.

Now within all this [illegible] research about that *Angel Baby* exhibits to remind the mentally ill [illegible] and recovery. [illegible] it is important to observe that the film does not exclusively focus on Harry's and Kate's mental illness as such. It's film concerns [illegible] Harry and Kate's mutual belief that [illegible] important to [illegible] and let go of our security [illegible] to speak and [illegible] seek [illegible] happiness where possible.

[illegible] scenes where Harry meets Kate and pursue her have a raw edgy reality to them. [illegible] demonstrate these [illegible] [illegible] the test of society. When Harry and Kate [illegible] have a child (or change to be [illegible] Ed. As all they strike collective [illegible] college of [illegible] information of the child will [illegible] their [illegible]

There is [illegible] two-five four [illegible] drama conflict in the movie that gives [illegible] portrait a palpable emotional charge. Both Harry and Kate [illegible] their own inner struggles with society and [illegible] fighting of their external demons without medication.

Angel Baby despite its problems can pass as one [illegible] quirky characters [illegible] and [illegible] and [illegible] exceptional moments that reflect the filmmaker's [illegible] perceptions and understanding of the mental illness. Rose presents his world [illegible] and [illegible] [illegible] and [illegible] [illegible] the sex scenes between Harry and Kate are powerfully alive and [illegible] for each other [illegible] scenes depicting Harry's fighting has auditory hallucinations work are particularly vivid. [illegible] they have been audition [illegible] and performed [illegible] depicting Kate's introspective dialogue with her [illegible] through the television show [illegible] and the [illegible] that show Harry receiving [illegible] Kate from the hospital bed are particularly [illegible] of dramatic storytelling.

This is a [illegible] sensitively told movie that [illegible] the changing [illegible] of Harry and Kate's lives [illegible] tense [illegible] world [illegible]. The bridge [illegible] with its [illegible] and [illegible] where Harry and Kate [illegible] (literally [illegible] and [illegible]) [illegible] a very [illegible] symbolic representation [illegible] closeness in a world which [illegible] different to them. And despite the [illegible] the tragic final scenes at the bridge, for which a grief-stricken Harry is about to [illegible] *Angel Baby* is a movie that uses some [illegible] to create [illegible] the right kind of [illegible] of [illegible] goes.

Angel Baby is a [illegible] and [illegible] a film at [illegible] does not seem [illegible] appreciation [illegible] Rose's approach to subject matter [illegible] easily [illegible] capable hands) been [illegible] as a [illegible] soap opera reflects pronounced [illegible] of dramatic storytelling savvy.

On a performance level *Angel Baby* is entertaining. [illegible] and McKenzie [illegible] highly [illegible] performances [illegible] the movie focus on the central [illegible]. The [illegible] two figures [illegible] against [illegible] of [illegible] dimensional characters works to [illegible] interesting dramas and [illegible] movie. They are [illegible] [illegible] that have great emotional depth [illegible] the movie [illegible] characters. This makes *Angel Baby* [illegible] all the more rewarding as a movie.

© Luke Dadmore

Why is [illegible] so [illegible] desired, both [illegible] material [illegible] programming emphasis on [illegible] film and television screens [illegible]

BABE

Directed [illegible] Chris Noonan [illegible] Produced [illegible] Doug Mitchell, Bill Miller, Stephen [illegible] George Miller. Screenplay [illegible] Chris Noonan. Based on the book by Dick King-Smith. Director of photography [illegible] Production designer [illegible] Film Editors [illegible] Music [illegible] Animal characters by Jim Henson's Creature Shop. Cast: James Cromwell (Farmer Hoggett), Magda Szubanski (Mrs Hoggett), Zoe Burton (Daughter), Paul Barton (Son), [illegible] Marshal Nelson (Clever Duck), Judges: Miss Christine Cavanagh (Esther), Miss Margo Lyons (Fly), Benny Moon (Toad Head), Hugo Weaving (Rex), Miss Miriam Flynn (Maud), Miss Kirrily [illegible] Film [illegible] released by Universal Pictures [illegible] distributor [illegible] Australia 1995

Sonic [illegible] is not [illegible] but also the yearning for [illegible] and belonging which [illegible] expectations [illegible] puppet which [illegible] been sheep dog in *Babe*, scriptwriters George Miller and Chris Noonan [illegible] incorporated [illegible] lives which will [illegible] in all [illegible] [illegible] above and beyond [illegible] the [illegible] This is the impetus for the journey which [illegible] young Luigi Wheat Yorkshire [illegible] in [illegible] like as he starts life [illegible] community of the Hoggetts farm. Babe observes the natural harmony of the farm,

Babe (Hugo Weaving) and Farmer Hoggett (James Cromwell) in *Babe*

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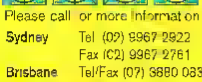

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inreview

Films

continued

and, in doing so, happily inverts the "nature vs. nurture" argument with added significance.

The fable of *Babe* is one of fate and of magic. As a runt piglet, Babe is singled out by Farmer Hoggett (James Cromwell) at a country fair, where Babe is offered as a prize meant for fattening up and Christmas eating. Their eyes meet and in an instant they recognize their shared destiny. Hoggett takes the piglet back to his farm, an idyllic pastoral space where the pig is met by joy from Mrs Hoggett (Magda Szubanski) seeing a potential Yulende feast, and mixed feelings from the other farm inhabitants.

Primary among the farm community is Fly, a matriarchal border collie, and her boisterous pups. They sense Babe's loneliness and need for family as they try to make the pig one of them. Among those initially suspicious of Babe is Fly's partner, Rex, the patriarch of the farm, and Man and Old Ewe, sheep who sense Babe's affiliation with their natural enemies, the sheep dogs. Another of the main characters in the farm is the film's jester, Ferdinand, an Indian Runner duck, who believes that if he can usurp the barn rooster as the announcer of daybreak he will save his neck from the chopping block.

A strong sense of pre ordained social order becomes clear among the animals. The dogs are top of the pecking order, by virtue of their seemingly superior intelligence and mastery over the sheep. They lord their position over the sheep, who are considered dumb animals of little consequence. The sheep, meanwhile, fully realize their own importance and significance among the animal world, and carry deep seated hatred and resentment against these "wolves".

The main narrative thread of the film is whether Babe can overcome the prejudices of the other farm animals, and his own uncertainties, to successfully compete as a sheep dog at the regional dog trials. To do this, he must bridge the gap between feuding breeds and fully gain the trust of Farmer Hoggett, who is the first to recognize the unusual capacities of his fated friend. Babe is the wise fool who bewitches the sheep into friendship and mediates between Rex, who feels the pig has gone against the sanctity of farm life, and Fly, who feels torn between her love for him and hesitation in overcoming her natural scorn for sheep.

A sense of predestination comes through all aspects of the animal community. Except the dogs and sheep, all animals are essentially equal, however they also recognize their eventual fate as meals for humans. Instead of feeling the need to take over a man made model of social organization as in George Orwell's *Animal Farm* or railing against the inevitable, each animal calmly accepts that this is their rôle in life, and therefore concentrates on quality and harmony of life before meeting their end at human hands. The effect is one of creating a community more closely aligned with our own and, at the same time, entirely unlike our own.

The film is a curious and wondrous mix of live action, puppetry, animatronics and computer graphics. The result is a totally seamless world where animals communicate across breeds through believable expressions, body language and spoken word.

Unlike most other anthropomorphised animal films, whereby talking animals are really metaphors for humans and their actions a moral allegory, *Babe* creates a world where the unexpected happens, where animals act in ways humans wouldn't necessarily do in the same circumstances. The filmmakers idealize the animal world of *Babe*, but it also has more integrity than other anthropomorphized worlds such as *Charlotte's Web* (Charles A. Nichols, Iwao Takamoto, 1973), *Homeward Bound* (Richard Michaels, 1980), *One Hundred and One Dalmatians* (Wolfgang Reitherman, Hamilton Luske, Clyde Geronimi, 1961) or even in films where humans are anthropomorphized as in *Look Who's Talking* (Amy Heckerling, 1989).

Babe is infused with a mythical, revelatory atmosphere. The effect is drawn significantly from the aesthetic special effects. Filters, hyper real sunsets and tableaux of soft focus farm animals contribute to a feel of other worldliness. And of course, the characters are imbued with fairytale traits of complete acceptance, blind faith and trust and a holistic lifestyle.

The true essence of the fairytale and fantasy books read as children and young adults is accurately captured. Never condescending, the film manages to maintain a fine balance between wide eyed wonder and a slightly cynical, darker tone. Unlike other children's films which aim to be appreciated by adults as well, *Babe* doesn't condescend to making "in" jokes which adults will get at the expense of younger viewers. All audience members are invited to participate in the film on an equal level, and enjoyment is gained from this egalitarian approach. The egalitarian message of the film is thankfully not presented in a simplistic "all animals are equal" manner. The animals themselves must negotiate social contracts within their own community – entirely removed from human intervention – whereby they review prejudice, ignorance and social convention in a gradual and hard won process.

Above all, *Babe* is a film with a fanciful and often manic sense of humour. Like a children's storybook, its narrative is divided into chapters, bookshelved visually by bizarre yet hilarious little mice who break into song with "Chip" and "Dale" like spontaneity. Ferdinand the duck involves Babe in all sorts of slapstick inspired mischief, while muttering sarcasms under his beak. The triumphant last scene holds no surprises as Babe makes good as a champion sheep pig, however clichés are avoided as the plot throws a whimsical aspect to the methods a pig must employ to gain the trust of the suspicious sheep.

While the cast of animals are wonderfully individualized and have unique personalities, the two main human characters never have to deal with being upstaged. James Cromwell is perfect as the quiet and stoic gentleman farmer, while Magda Szubanski provides the perfect temperament to lovable Mrs Hoggett.

Christine (Mia Kirshner) Cantra.

The production of *Babe* attests to the success of multi national filmmaking and gives an indication of the sizeable budget. The two leads are American and Australian, while Americans, Britons and Australians provide the animals' voices (Hugo Weaving provides the voice of Rex). Shot entirely in New South Wales Southern Highlands, post production took place here, and throughout the event animatronics and special effects experts worked on aspects of the film in the UK, the U.S. and Queensland. Key crew members were Australian, the animal trainers were flown from the U.S. and New Zealand, and, of course, the production company itself was Australia's eminent Kennedy Miller.

George Miller adds another feature to his multi-genre film career by co-writing and producing the film, and Australian Chris Noonan makes his début as a theatrical feature director. Up until this point, Noonan's 25 year filmmaking career was distinguished by directing the acclaimed documentary *Stepping Out* (1980), half of *The Cowra Breakout* (mini-series, 1984) and *Vietnam* (mini-series, 1987), and all of *The Riddle of the Stinson* (tele-feature, 1988).

Babe, based on *The Sheep Pig* by British author Dick King Smith, is a film unlike any other in recent memory. It celebrates a sweet, idealistic world where the values of humour and friendship are recognized without ignoring the nasty surprises life – even on Hoggett's farm – has in store.

MONICA ZETLIN

EXOTICA

Directed by Atom Egoyan. Producers: Atom Egoyan, Camelia Frieberg. Scriptwriter: Atom Egoyan. Director of photography: Paul Sarossy. Production designer: Linda Del Rosario, Richard Paris. Costume designer: Linda Muir. Editor: Susan Shipton. Sound: Ross Redlich. Cast: Arsinée Khanjian (Zoe), Mia Kirshner (Christina), Elias Koteas (Eric), Bruce Greenwood (Francis), Don McKellar (Thomas), Sarah Polley (Tracey). Australian distributor: NewVision. 35mm. 105 mins. Canada 1994.

Atom Egoyan has built up a highly-distinctive series of films, from *Speaking Parts* (1989) and *Family Viewing* (1986) to *The Adjuster* (1991) and *Calendar* (1993). *Exotica* is his sixth feature and extends many of his concerns.

Egoyan has been consistently interested in lives shaken by traumas and which are maintained or supported by ritualized modes of existence, fantasy, illusion or artifice. He has been concerned, too, with the ways in which relations between characters and artifice can be used to reflect relations between viewer and cinematic image. Indeed, this aspect, what one might call the *metafilmic* aspect, adds a sophistication and at times provocation to his cool, measured though somewhat fractured, visions of contemporary life.

Exotica is concerned with a group of lonely individuals whose lives, one learns eventually, intersect in quite surprising ways. Francis (Bruce Greenwood) is a tax auditor who frequents the Exotica club at night. He has lost his wife in a car accident and discovers that she had been unfaithful. He has been betrayed by his brother, Harold (Victor Garber), whose daughter now babysits for him. Francis has had "too many special things taken away" and turns to fantasy and ritual in order to restructure his life. Christina (Mia Kirshner) is an "exotic" lap dancer to whom Francis is attracted. Eric, an MC in the club, is also attracted to Christina, he also turns out to be the person who found Francis' missing daughter many years ago (though Francis is unaware of this when the film opens). Thomas (Don McKellar) sells exotic animals and meets Francis. The owner of Exotica, Zoe (Arsinée Khanjian), is an enigma: she is pregnant yet seems to be drawn to Christina in sexual ways.

The Exotica Club clearly represents a world of rituals and proscriptions. The lap dancers come to one's table for $5 and strip. They can touch customers but customers are forbidden from touching them. In this way, Egoyan sets up a very strong source of ongoing tension: the dancers are sexually alluring but there can be no consummation for the customer; the fantasy is private but the event is public – a ritual which is overtly sexual cannot result in sexual fulfilment. Indeed, the iconography amplifies the notion of artifice: the club is an elaborate set which Egoyan presents as a shadowy, somewhat labyrinthine and highly stylized world. It resembles a jungle in many ways.

One of the most striking aspects is the positing of analogies and the idea of the metafilm (that is, the film which is concerned with its own procedures, rhetoric and artifice). For example, there is an implicit analogy between the lap dancers club and the rooms full of exotic fish tanks that Thomas owns. In both places, exotic creatures are found; in both, the exotic can be pursued and, in a sense, purchased; in both, the viewer witnesses loneliness–separation, frustration and various attempts to find a refuge from pain and unhappiness. Moreover, Egoyan on occasions implicates the viewer in the process of voyeurism which pervades the film. Just as the characters enter the club and observe the dancers/strippers through cavities in walls and through openings, so too the film viewer glimpses such scenes through cavities and openings. In other words, the viewer watching images in a cinema, where distance, ritual and attachment are salient, becomes analogous to the characters in the film who desire exotic things but from a distance, who value rituals which *enforce* as well as involve detachment or distance.

The analogy seems to link the characters' preoccupation, even obsession, with artifice as a surrogate form of life with the viewer's desire for filmic artifice. The cinema becomes seen as a form of artificial sustenance, a form which is stylized, exotic, distant (in a literal sense) *just like* the club in the film. Egoyan, himself a filmmaker, and, as a consequence, someone who trades in images and artifice, is no doubt aware of the irony which is apparent in such analogies. These are layers which seem to fascinate him.

The films of Egoyan will not be to everyone's taste. They subvert conventional chronologies, the characters, at least most of the them, are likely to alienate the viewer, the tone is cool and restrained, the camera is controlled (pans are rarely completed, tracking shots are minimal), much is revealed even as much is withheld or suppressed from the viewer's gaze. In this way, the tensions between distance and involvement, arousal and frustration (viewer and viewed, are maintained). Egoyan's view of human relationships is limited and, in a sense, obsessive; the style is dispassionate. Indeed, it may be argued that some of his films serve to perpetuate the very sorts of problems that they explore. But having said this, they are distinctive and provocative evocations of distancing voices and fragmented lives. ● RAYMOND FRUNKS

SMOKE

Directed by Wayne Wang. Producers: Greg Johnson, Peter Newman, Hisami Kuroiwa, Kenji Horikoshi. Executive producers: Bob Weinstein, Harvey Weinstein, Satoru Isoi. Director of photography: Adam Holender. Editor: Maysa Hay. Production designer: Kelvin Ivanov. Costume designer: Claudia Brown. Music: Rachel Portman. Cast: Harvey Keitel (Auggie Wren), William Hurt (Paul Benjamin), Harold Perrineau (Rashid Cole), Forest Whitaker (Cyrus Cole), Stockard Channing (Ruby McNutt), Ashley Judd (Felicity). Australian distributor: NewVision. 35mm. 108 mins. U.S. 1995.

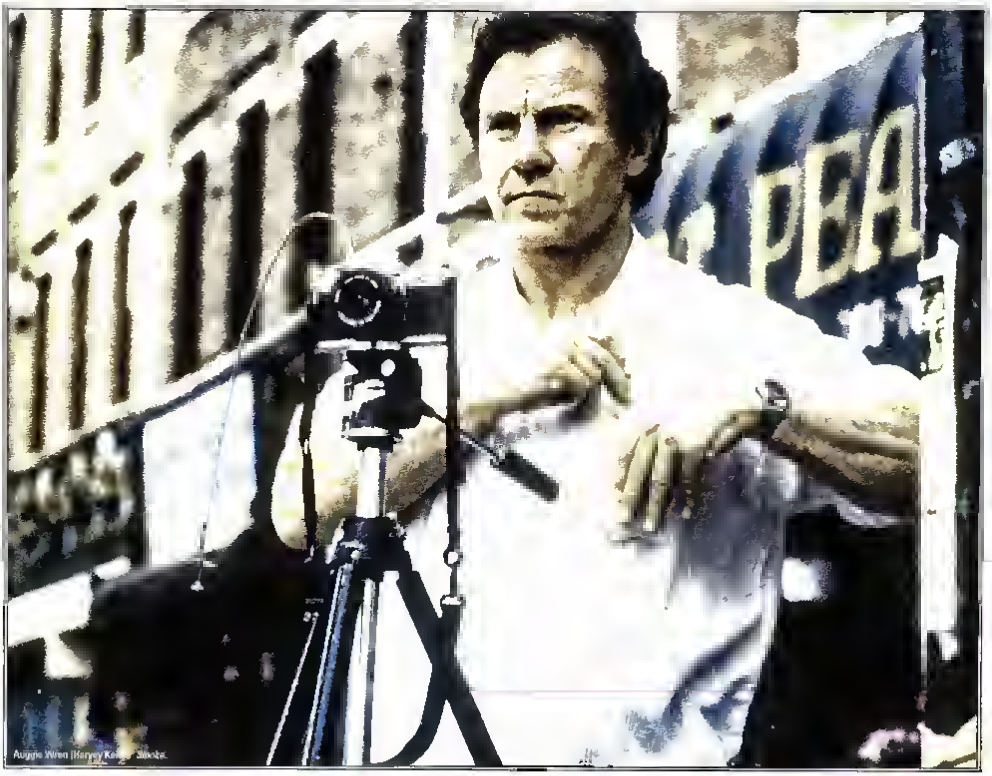
Wayne Wang burst onto the scene more than 10 years ago with the startlingly distinctive *Chan is Missing* (1983), a film about two taxi drivers searching the deepest recesses of San Francisco's Chinatown for one Chan Hung (a relative of Charlie Chan? a trope of Chinese American?), who has disappeared with $4,000 cash. Made with a total cash outlay of $23 000, the film's appropriation of genre, its profile of ethnic Americans and its "take" on contemporary, urban America gave Wang immediate and impeccable credentials as a "U.S. indie".

Chan's next film, *Dim Sum: A Little Bit of Heart* (1984), a sensitive portrayal of the relationship between a Chinese-American widow and her daughter, was well received on the art-house circuit. However, one was reliant on a well-stocked video shop to keep track of Wang's career in the decade that separates that film from his widely distributed *The Joy Luck Club* (1993). Inexplicably, Wang's career had become a non-event: even for those journals and writers that had championed his early career.

To make matters worse, *The Joy Luck Club* was generally interpreted as the awkward moment when an indie "sells out" to big-budget, politically conservative Hollywood production. Yet, even if the film had been produced by Disney subsidiary Hollywood Pictures, it is difficult to think of another recent mainstream melodrama that so skilfully deals with complexities of narrative (the film, based on Amy Tan's bestseller, deals with eight Chinese and Chinese American women spanning three generations) or one that is so caustic in its anti-materialism.

Hopefully, *Smoke* will help the critical resuscitation of Wang's career. His latest film represents the refinement and embellishment of themes and stylistics that have figured throughout Wang's career: "open-ended" narratives, families and generational conciliation, characters searching for their ethnic and spiritual roots, the rituals of storytelling, a commitment to personal filmmaking.

Smoke is built around the act, art and rituals of storytelling. It starts, appropriately, in Auggie Wren's tobacco store where novelist Paul Benjamin (William Hurt) relates a delicious, possibly apocryphal, anecdote about Sir Walter Raleigh, the man responsible for bringing tobacco



Auggie Wren (Harvey Keitel) in *Smoke*.

Films

continued

to England. Queen Elizabeth asked Raleigh exactly where he would find such a thing, and Raleigh produced a reed, unsmoked cigarette. He then spent half an hour explaining carefully and as well as he remembered, but for a stray [illegible] abstracted the weight of what was left in the shipping box on the original cigarette, and Raleigh totally contradicted that in the evidence so that weight tell the Duke.

Wayne's Paul Auster (whose story "Auggie Wren's Christmas Story" provides the essence of the film's key incidents, *Smoke* centres on its characters – such as Thomas Jane Charlie Moscow (John Corbett) and Burton Fink (Joel Coen, 1991) – less well off – now to tell. Auggie Wren (Harvey Keitel) is an obsessive with photographing the scene Brooklyn street corner in the same place. The film which begins as a bizarre tale of what happens to him on Christmas Day several years earlier. Benjamin, a successful writer, continues to grieve for his wife, the victim of crossfire at a bank robbery. A more "fortunate" loser is one such heiress Rashid Cole (Harold Ferrineau), a teenager from a Brooklyn housing project who is now in possession of a bundle of money courtesy of a bitter fringed [illegible] into the whom he is holding [illegible] death of his wife in the case was driving [illegible] Cole [Forest Whitaker] [illegible] a newly acquired [illegible] out of the way service station [illegible] Auggie that [illegible] sells a story about the [illegible] the [illegible] dedication.

It is also a deeply moral and holistic film [illegible] allows [illegible] to interest the missing links of those broken lives. Wang's portrait of New York as a place ravaged by the longer and visual violence by which [illegible] bonds are forged by the [illegible] of [illegible] for [illegible] brand of [illegible] screening, it deftly and almost illegal [illegible] "crack child".

Wang's film is shot through with compassion and humour, yet which may never be [illegible] the westfulness of much of what is told. "You'll never get it if you [illegible]" Auggie tells Benjamin [illegible] of a bundle of money courtesy of his [illegible] photos of a [illegible] to [illegible] Auggie [illegible] Benjamin [illegible] who saw [illegible] Auggie that [illegible] sells a story about the [illegible] dedication.

It is also a deeply moral and holistic film [illegible] allows [illegible] to interest the missing links of those broken lives. Wang's portrait of New York as a place ravaged by the longer and visual violence by which [illegible] bonds are forged by the [illegible] of [illegible] for [illegible] brand of [illegible] screening, it deftly and almost illegal [illegible] "crack child".

Smoke. As Rashid prepares himself to be reunited with his father, Cyrus, his aunt seeks knowledge of his whereabouts from Paul, who only [illegible] Rashid a day or two earlier. [illegible] from [illegible] Auggie [illegible] to help [illegible] (Harvey Keitel) [illegible] revealed [illegible] she may [illegible] daughter. The [illegible] attraction and [illegible] closer [illegible] Auggie's [illegible] complete [illegible] (though [illegible] one of the rare [illegible] film where a legacy of [illegible] positive [illegible] to deter [illegible] and [illegible] of fairy tale fantasy.

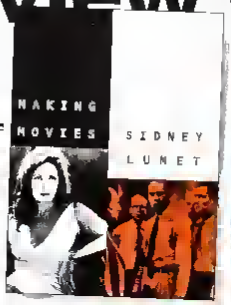
Smoke [illegible] with the trajectory of his director's career represents the recovery of a strand of the American independent cinema. It may also be a refreshing break for the American indie producer [illegible] recent cycle of films which [illegible] sprinkled dialogue of a Quentin Tarantino styled film [illegible] fascination with low-life white collar criminals, gun wielding desperadoes, seems to be an opportunity to evade more involving and demanding challenges of plot construction, dialogue and characterisation, or probing the moral fibre of contemporary life. [illegible] *The Joy Luck Club* [illegible] with the parent [illegible] played as [illegible] they are often in the [illegible] story. [illegible] and that [illegible] well serves the self-interest of his generation [illegible] played in old fashioned [illegible] understanding the essence and origins of these characters [illegible] value.

PAUL KATINA

> Another feature, *Blue In the Face* was shot over several days using the making of *Smoke*. *Blue in the Face* continues many of the subplots and characters featured in *Smoke*, as well as a [illegible] of new comers [illegible] Madonna as a singing telegram girl, Michael J. Fox and Lily Tomlin as well as cameos by Jim Jarmusch and Lou Reed. NewVision Films also has Australian distribution rights to the companion film.

in review

Books



MAKING MOVIES

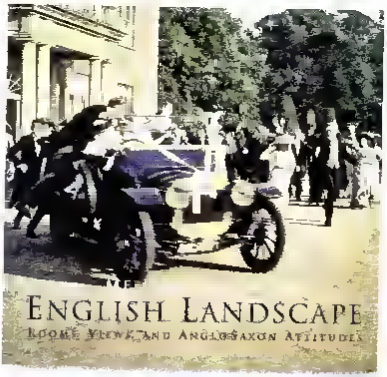
Sidney Lumet Bloomsbury, London 1995 220pp rrp up $39.95

[illegible] *Making Movies* is [illegible] more than that, less, because [illegible] Lumet's [illegible] work [illegible] Hollywood studios began their retreat [illegible] would permit for a while longer, but they would never [illegible] Lumet claims not to be [illegible] dread [illegible] the most [illegible] "attention [illegible] [illegible] influenced by people with whom I have very [illegible] influence." [illegible] grateful [illegible] backing of a studio [illegible] skeptical [illegible] public [illegible] the way [illegible] "[illegible] reality" of the way [illegible] have been [illegible] Hollywood [illegible] American [illegible] artist who sees [illegible] unwieldy and [illegible] British [illegible] Lumet's [illegible] industry [illegible] that [illegible] skill [illegible] reconcile [illegible] comforting demands.

Lumet's career is [illegible] between [illegible] studio and the independent company [illegible] *Murder on the Orient Express*, 1974) and [illegible] *Long Day's Journey Into Night*, 1962). [illegible] Hollywood [illegible] Rat) and Now [illegible] Sinatra [illegible] has had its up and down. [illegible] box-office successes [illegible] critically [illegible] successes [illegible] popular success.

[illegible] *Making Movies* shows a [illegible] sensitive [illegible] writers and actors [illegible] Lumet's [illegible] Mr his first feature in 1957. [illegible] the [illegible] traditional US cinema at the [illegible] Martin Dickstein and Frederic Cook whose careers began with television, and it was [illegible] decade [illegible] Hollywood studios began their retreat [illegible] would permit for a while longer, but they would never [illegible] recorded. He makes their [illegible] general [illegible] with well-chosen specificity on his own films to illustrate a director's interaction with these personnel. [illegible] with cinematographer Oswald Morris on *The Hill* (1965), production designer Tony Walton and music director Richard Rodney Bennett on *Murder on the Orient Express* and [illegible] Tede Allen on *Serpico* (1973).

There is a chapter devoted to each of these and to each of several other aspects of filmmaking, such as the hewing of the [illegible] "The Only Dull Part of Moviemaking" [illegible]



All the key collaborators are present in Lumet's book. Lumet seems genuinely [illegible] approach [illegible] from [illegible] however a [illegible] impression [illegible] work with say Chayefsky or Doctorow, or [illegible] Newman or Katharine Hepburn. Some of his account is of working [illegible] particular artists, evoking as a [illegible] recognizes the [illegible] drawing power [illegible] sense of power that can hurt their work [illegible] sycophant hangers-on [illegible] with reminiscences for his most iconic [illegible] Hepburn. [illegible] though, a sense of wonder at what great [illegible] can achieve.

Lumet is [illegible] and jargon free about the [illegible] key collaborators, such as the editor [illegible] photographer he calls [illegible] the art director (now [illegible] designer) [illegible] the sound [illegible] anyone [illegible] "The Big Job in the World" [illegible] Lumet's own individual strategies is likely to [illegible] Lumet's [illegible] and informative [illegible] making is a matter of putting together a rosaceae of [illegible] "[illegible]" with everyone having [illegible] functions in a series of [illegible] complex [illegible] related processes. Lumet has been making films for nearly 40 years [illegible] worth attending to by aficionados of film students and interested [illegible]

BRIAN McFARLANE

MERCHANT IVORY'S ENGLISH LANDSCAPE
ROOMS, VIEWS, AND ANGLO-SAXON ATTITUDES

John Pym with a foreword by James Ivory. Pavilion Books Limited London 1995 128 pp illus index rrp $55.00

Merchant Ivory's English Landscape is an elegantly produced coffee table book for

inreview

Books

continued

Merchant Ivory film buffs. Subtitled *Rooms, Views and AngloSaxon Attitudes* the text is written by John Pym and lavishly illustrated with almost one hundred high quality colour stills from Merchant Ivory's four best films *A Room with a View* (1985) *Maurice* (1987) *Howards End* (1992) and *The Remains of the Day* (1993).

Pym was associate editor of *Sight and Sound* from 1980 to 1991. He is a committed aficionado of Merchant Ivory films, and is the author of a book *The Wandering Company 21 Years of Merchant Ivory Films*, as well as the producer of two documentaries about their work. Thus, for those who like to do more than look at pictures, *Merchant Ivory's English Landscape* makes a worthwhile read. However for those seeking an explanation about why director James Ivory (an American), producer Ismail Merchant (an Indian) and scriptwriter Ruth Prawer Jhabvala (a German Jewish emigré who married an Indian) feel so drawn to recreate on screen the appurtenances of upper middle class English life Pym's book gives only the barest hint.

Merchant Ivory films are a phenomenon. They have successfully colonized the visual imagination of filmgoers around the world with their particular representation of upper class Englishness. The book's biggest disappointment is its failure to explore the reasons for the success of Merchant Ivory's formula.

A key component of this success lies in their audience's generally unchallenged acceptance of class inequality an acceptance that cannot be separated from the worldwide rise of the respectable neo-conservative right since the 1970s. Built their gentle exposure of hypocrisy and sham, Merchant Ivory's "English" films imply that the ills of society derive from failure of character, rather than being the result of a social structure where great privilege and poverty co existed.

Merchant Ivory's films, and Pym's book, reinforce and legitimate post modern neo-conservatism. Viewers can indulge unabashed a nostalgia for an England that existed really only in literature an England which was only ever available to less than one per cent of the population. But a full and comprehensive understanding of the global appeal of Merchant Ivory films needs to go beyond a social and political explanation. Albert Camus, writing in *La Rebelle* (*The Rebel*) about the impulse to read stories, believed that deep in every modern soul is a longing born of envy for the life one imagines all others to have – a life of unity integrity, and control, free from the capriciousness of fate. At this still point is born the need for the novel. Novelists Camus argued, cater to this need by spinning stories that create a destiny made to order.

Nowhere is destiny made to order more than in a Merchant Ivory film. This is apparent in even the most cursory glance at Pym's book, where each exquisitely-detailed photograph reflects the yearning to escape to an imaginary world where beauty is ubiquitous, ugliness is banished and sumptuous lives are lived in an ordered and controlled universe.

No architecture in the world is more beautiful or satisfying than English domestic architecture, with its stately mansions gravel drives and wisteria covered "cottages". Set in a benign and nurturing landscape these "homes" project a sense of comfortable stability and no filmmakers have captured it more ravishingly than Merchant Ivory. It is a world where beauty and aesthetics transcends class, and the light clothes of money and the dark clothes of threadbare poverty complement each other in a world made to order where everything is in its place, including the poor.

The crunch of wooden (later wire) wheels on the gravel of an English driveway may be a hackneyed expression of the longing in the hearts of many for the perquisites of high privilege, but Merchant Ivory have literally translated this cliché to the screen.

Like the television series *Brideshead Revisited*, the four films reviewed in Pym's book reflect the growing trend towards inequality whilst at the same time exploiting the aesthetic and existential longings of all classes. Nostalgia is a pleasant pastime whether watching films or flipping through this luxurious book. Nostalgia is also part of the search for "home". All this comes together on the cover (as well as inside the book on a double-page spread) where high privilege, beauty and the illusion of a world in control are depicted in a quintessentially evocative still from *Howards End* where cheering hat-waving wedding guests farewell the bride and groom on the gravel driveway as they depart in their motor car, in a blur, from the Wilcoxes' country mansion.

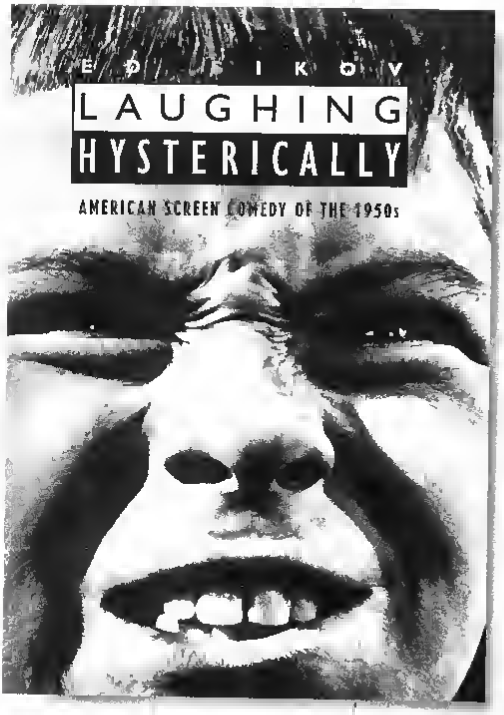
It matters little to the viewer that the wedding reception from which the newlyweds have so recently departed is a sham–just as in *Maurice* it matters little to our vicarious relishing of the pleasures of life at Cambridge that hypocrisy stalks its cloisters. The élite know how to survive and maintain their privileges. And in *The Remains of the Day*, the darkest of the four films, it is the underlings who are condemned to suffer the shame and indignities of serving masters who preserve their class position whilst holding reasonable views.

A familiar and ironic process is at work here. The dramatic events that expose the flaws in these artifically created universes, in their very depiction reinforce and proclaim the values and appeal of the Merchant Ivory world.

In *The Remains of the Day* the past is mourned for it can never return. However much it is shown to be flawed corrupt and empty, we grieve for its passing and mourning the passing of the past has always been a sweet sorrow.

For those who need to ponder to this sweet sorrow, Pym's book includes in the "Gazetteer" sections a voyeur's guide which explains to acolytes how to make their way to the Merchant Ivory shrines in southern England, where the "homes" used in all four films are located.

JAN EPSTEIN



LAUGHING HYSTERICALLY

Ed Sikov. Columbia University Press New York, 1994. 282pp. Illus. index. rrp $49.50

Is it correct to say that the 1950s constituted an essentially "humourless decade" (p. 7) in Hollywood film? Ed Sikov does not think so. An account of comedy in the 1950s which does not take into account the films of Mankiewicz, Minnelli Sirk, Chaplin, Hal Walker and so on or which does not take into account developments in Europe,

is likely to be seen as eccentric or at worst partial. Sikov chooses to concentrate on just four filmmakers, some of whom are not generally associated primarily with comedy: Hitchcock, Howard Hawks, Billy Wilder and Frank Tashlin. His rationale is that these directors made "some of the funniest and most complex films of the decade". This is a claim that can be questioned, but the choices would seem to be justifiable.

Sikov's aim, however, is not just to discuss funny and complex films. His aim is also to "confront a history of critical discourse" which relies on normative standards and, in Sikov's view, on "repressive tendencies" in "the canon" of film writing on the subject of Hollywood comedy. Just what this "canon" is, or why it deserves to be labelled thus, is not really explained in the book. Clearly, though, this book is written in order to subvert and deconstruct so-called master narratives of American comedy in general. The primary targets become somewhat clearer as one reads further.

Sikov's main interest is in films which express or embody a rebellion against "conservatism" especially in a sexual and political sense. The films he chooses are risky films, he asserts, which were not afraid to challenge moral conventions, even though they were fashioned within the artistic and ethical constraints of Hollywood frameworks. So, it is time, he believes, to reconsider just what the norms of the time were and just how the work of these directors subverted or interrogated these stipulative codes. Two agendas are made explicit: first, these directors made comedies which involved responses to sexual repression as well as sources of liberation for the critic; second, Sikov is interested in the expression and repression of sexuality, especially homosexuality, through the iconography of hysteria, neurosis, perversion and lunacy of various kinds. His view is that a full restoration of "mental and social health" can be effected through a process of analysis and evaluation – a "talking cure" – in which the metahistory of trauma and frustration is repeated by the critic or the historian. It is in these contexts that he discusses the subversive or deconstructive content of the films of each director in turn.

Sikov begins with an introduction which suggests to the reader where his sympathies lie. Clearly, Freudian psychodynamic theory has had a profound influence. One finds the full panoply of concepts here, repression, reaction formations, eros and thanatos, neurosis, psychosis and hysteria are aired again. Little is added to the content of these concepts. Generally, Sikov assumes that they are sound and in no need of critical evaluation and proceeds to apply them to selected scenes and images. Hollywood in the 1950s is characterized as "an entertainment matrix from which conformism, complacency, single minded corporate ambition and tattle telling anticommunism emanated" (p. 2).

The diagnosis is unsurprising given the interpretive framework. "Anxiety flourished, psychiatry boomed, and alcoholism was rampant" (p. 8). This is also an age when martinis and tranquillizers abounded, according to Sikov, in order to control incipient hysteria. Hysteria, neurosis, perversion, anxiety and repression become sources of comic release. Their rôle in the culture of psychiatric crises is explored against the background of an age when the economy was booming and everyone was "supposed to be content" (p. 23). Key persons, which are apparent in the performances of actors such as Montgomery Clift, James Dean, Brando, Monroe, Widmark, Marvin and Mitchum, manifest the crises and tensions of the psyche. Moreover, the films of the 1950s, it is argued, were preoccupied with the iconography of the "abnormally huge", for example, "whopping boobies" (p. 33) – the breasts of Barbie, Jayne Mansfield and Jane Russell are mentioned as evidence as are the films of Russ Meyer.

Sikov looks for reactionary and repressive films, and finds quite a few examples. In short, comedy facilitated the return of the repressed...and actually encouraged this in order to stimulate otherwise suppressed pleasures and desires. Against this canvas, so to speak, the films of each of the four directors are examined in turn.

Howard Hawks' films are seen to embody sexual tensions and concerns which undermine normative moral codes. *The Big Sky* (1952) is praised for its homoeroticism, other comedies of the 1940s and '50s involve, according to Sikov, a union of comic strategies and sexual anxieties. Much of the analysis is concerned with *Monkey Business* (1952). Genres are loosened, moral conventions are subverted, respectable characters are compromised, stability is superseded by chaos – all signs on Sikov's reading that normative and repressive codes are being challenged, that rigid structures are loosening under the pressure of the deconstructive gaze. Ideas of physical shape, narrative structure and ideological representations are challenged. (The operative metonymy concerns the attempt to control the breasts of buxom women: the cantilever bra of 1943 allowed the generous proportions to be highlighted while simultaneously suggesting tight control and stability. The authority of the unposing breast, Sikov would have us believe, was related to a hysteria of almost clinical proportions: the preoccupation with large breasts, with the highlighting and suppression of them suggests anxieties and neuroses which pervade representation.) Hawks' films do not always provide resolutions. Anxieties then are expressed indirectly through the preservation of structural and narrative tensions.

In Billy Wilder's comedies, especially *Sunset Boulevard* (1951), satire and melodrama combine in perverse ways to evoke a perverse culture. A world which is only "superficially alive" (p. 102) is dismantled: laughter becomes hesitant, meaning becomes insecure and unstable, histrionics become comic in spite of intentions. Modernism, it seems, is inseparable from anxiety, neurosis, madness. In other films like *Stalag 17* (1953), Sikov finds a "polymorphous sexuality" (p. 118) which he believes is at the basis of the human psyche (even though he expresses this in the interrogative). In films like *Some Like It Hot* (1959), it is argued that homosexual desire is appropriately embodied in comedy (which has a disruptive or subversive function), in other words, such films express the very sexuality which American culture and law were actively trying to suppress. Art provides then what life disallows. Ultimately, according to Sikov, sexuality emerges as something that cannot be contained by the imperatives and norms that American culture and law erect.

Hitchcock's *The Trouble With Harry* (1955) is analyzed to show three things, at least: that the people of the '50s were, in one sense, puritanical, that sex, repression and death are linked, and that the preoccupation with death could be studied in terms of mass entertainment or as a source of amusement and diversion on a massive scale. Harry is an awkward presence, an emblem of perversion and sexuality, as well as a *memento mori*. (Of course, the film suggests that Harry had been incapable of consummating his marriage – so Harry is a double failure: sexually inadequate husband and sexual deviant. It is thought provoking, in metaphorical terms to say the least, that he keeps reappearing.) The film becomes a metonymy: it is argued, of nervous disorder, repression is so pervasive that the beauty of the setting masks an underlying world of psychosis, anxiety and sexual neuroses.

Finally, Tashlin's work, especially with Jerry Lewis, is analyzed. Sikov argues that Tashlin's comedies, for example, *Artists and Models* (1955) and *Will Success Spoil Rock Hunter?* (1957), present themselves as recognizable Hollywood products while simultaneously questioning or subverting two things: the "reactionary moral rhetoric" (p. 182) of the time and the very economic and psychological conditions that made the Hollywood system possible. Jerry Lewis is read as the anxious or neurotic "protogay" (p. 189) figure who in genres other than comedy would have been the object of fear, scorn or hatred. In the figure of Jerry Lewis, a sign of lunacy, according to Sikov, American culture finds its own repressed history. Lewis' persona activates ambivalence towards stipulative and rigid codes of behaviour towards proscriptions against homosexuality. Lewis on Sikov's reading is a "jester in a court of sexual panic" (p. 190). His persona (not Lewis himself – Sikov often confuses the persona with the actor) incarnates homosexual desire which is subversive and cannot be directly expressed or fulfilled (hence the repetition of the signs). Moreover, the persona doubly subverts this desire by presenting it as mad or deranged or "retarded". In short, Lewis' persona becomes the "hysterical manifestation of his culture's failed repression" (p. 190).

The readings in the book are often imaginative and stimulating. Sikov writes for the most part clearly and coherently. It is evident that post modernist discourses have had an impact. These are understood in three senses: they involve frequent quotations and appropriations (intertextuality), repetitions (as ways of subverting notions of linear progress), and a dispersion of signs of anxiety and repressed sexuality which simultaneously resist any attempt to impose a single stable or fixed meaning. The reader is in a labyrinth of signs where meanings multiply, it seems, incessantly. The readings themselves are intended to show just where and how repression and suppression have been deployed in order to subvert or dismantle the operative structures. The task is, in a sense, deconstructive: that is, to highlight the "flip side" of '50s culture which is often missed or ignored, and to show how the repressed erupts in various disguises through the barriers erected to keep it out of sight.

It must be said, however, that Sikov substitutes opinions for insights and is dismissive of important films on numerous occasions. For example, Le Roy's *Quo Vadis?* (1951), though it only gets one mention, is called "ridiculous" (p. 3). *On the Waterfront* (Elia Kazan, 1954) is treated simplistically in one or two sentences: *High Noon* (Fred Zinnemann, 1952) is dismissed as "pretentious" (p. 6) and merits no more than a handful of words in the entire book. It seems that films which do not share Sikov's agenda are not worthy of detailed or even carefully considered comment. Also, Sikov's thesis, as interesting as it is, is inadequately defended at numerous points. For example, even though he is scathing in his comments on some films and critics, he is quite uncritical in his

inreview

Books *continued*

adoption of psychodynamic theory. A vast body of literature which is critical of Freud is largely ignored. Alternative theories of neurosis, psychosis and hysteria are largely ignored. And there are numerous cases of essentialist simplification ("the fifties" are described many times in one dimensional terms). Moreover, the selection of films does not always provide a sufficient-enough sample to support the ensuing generalizations. But this is a book which will stimulate often and no doubt lead many readers to reformulate their understanding of 50s comedy. In this sense, it deserves a wide audience.

Raymond Younis

Books Received

AUSTRALIAN FILM 1978-1994
A SURVEY OF THEATRICAL FEATURES

Compiled and edited by Scott Murray. Oxford University Press, in association with Australian Film Commission and Cinema Papers, Melbourne. 1995, 448pp., illus., index, pb. rrp $38.95

As *Cinema Papers* has a policy of not reviewing any books it has had involvement with, all that should be said is that this is the second edition of the sell out *Australian Film 1978-1992*. Two additional years have been added, a few minor corrections silently made and the appendices revised. Authors of the new entries include Adrian Martin, Jim Schembri, Jan Epstein, Raymond Younis, John Cosmos and Geoff Gardiner.

BREWER'S CINEMA
A PHRASE AND FABLE DICTIONARY

Foreword by David Attenborough. Cassell, London, 1995. 617pp., hb. rrp $34.95.

The first check of any book pretending to worldwide in its scope is to see how well it covers one's own territory. After all, the duckpicker promises "coverage of the flourishing film industries of Australia, India, China and Japan". Well, I found the entry on Indian cinema, but the ones on Oz, China and Japan still have me looking.

In terms of individual entries, Australia does little better. Our two greatest home based directors, Charles Chauvel and George Miller, get no mention, and John Farrow's entry is frustrangly brief. One of those Australians who do get a mention is Gillian Armstrong, but several of the film dates and titles are wrong. At least it is up-to-date enough to include *Little Women*. (This is not always the case elsewhere. Miklós Jancsó's entry stops at 1987, which is crazy given he keeps making movies. SBS has even shown some of the more recent ones. Marks off for laziness here.)

Jane Campion is only an honorary Australian, but her entry is full of small bloopers. *Peel* is not her first short, she only co-directed *Passionless Moments*, *Recorded in Sydney*, *Australia Sunday*, *October 2* and followed it with *After Hours*, not *2 Friends* (a title she book gets wrong, but this is a book like *A Century of Australian Cinema* which puts an apostrophe in *Dead Poets Society*).

What is impressive about the book is its many entries on film terms: brute, bloop and lap dissolve, etc. The book also tries to be fair to major players other than directors, but bizarrely ignores one of the world's greatest, and the first of Australia's Academy Award winning, DOPs, Robert Krasker.

Scott Murray

BOGART
IN SEARCH OF MY FATHER

Stephen Bogart (with Gary Provost). Sidgwick & Jackson, London, 1995. 286pp., index, illus., rrp $35.00.

Stephen Bogart was born shortly after Lauren Bacall became Humphrey Bogart's fourth wife. He was eight years old when his father died in 1957.

This book is Stephen Bogart's account of how he came to terms with being the son of an icon of Hollywood lore, as well as a thumbnail sketch of the life and career of his actor-father.

Stephen Bogart is not a historian, and his interest in the culture of the movies in which his father's life is anchored is, at best, rapid. The details of his father's life on stage and on screen could have been taken from a standard reference book, and the reader doesn't fare much better with insights to the Bogart cult or phenomenon. Potentially interesting facets of cinema history, such as Bogart's relationship with John Huston (with whom he made five key films) and the establishment of his own production outfit, Santana Pictures Corporation (which produced four films between 1949 and 1951: *Knock On Any Door*, *Tokyo Joe*, *In a Lonely Place*, and *Sirocco*) are left by the by or simply glossed over. To make matters worse, Bogart is not a particularly colourful raconteur.

Rather, the main thrust of the book is Bogart's confession of the neglect he experienced on account of his parents' absence on film locations, his father's disinterest in his son, the desperation of "sharing" his grief with hordes of anonymous fans and the legacy of a life lived as "Bogie's son" rather than an identity in his own right. In this respect, the book delivers a somewhat familiar account of the lot of a celebrity child, with some genuinely affecting, heartfelt jolts as he recalls the sudden death of his nanny on the airport tarmac as his parents departed for the filming of *The African Queen*. They were informed of the tragedy during a stopover in Chicago several hours later but did not return.

Stephen Bogart is a television producer for Court TV and a crime novelist, but he has little to say about this, too.

Paul Kalina

THE BRITISH CINEMA SOURCE BOOK
BFI ARCHIVE VIEWING COPIES AND LIBRARY MATERIALS

Elaine Burrows (editor). BFI Publishing, London, 1995. 215pp., illus., hb.

THE CINEMA OF MAX OPHULS
MAGISTERIAL VISION AND THE FIGURE DE WOMAN

Susan White. Columbia University Press, 1994. hb. rrp $35.00.

DEATH AND THE MAIDEN

Ariel Dorfman. Currency Press, Sydney, 1995. 76pp., illus., pb. rrp $14.95.

Script of the Polanski film.

FILM BUSINESS
A HANDBOOK FOR PRODUCERS

Edited by Tom Jeffrey. Allen and Unwin, Sydney. 396pp., index, pb. rrp $29.95.

To be reviewed next issue.

FILM INTO VIDEO
A GUIDE TO MERGING THE TECHNOLOGIES

Richard H. Kallenberger, George D. Cvjetnicanin. Focal Press, Boston, 1994. 364pp., illus., index.

FRANK SINATRA
A CELEBRATION

Stan Britt. Carlton Books, London, 1995. 160pp., illus., index, hb. rrp $39.95.

HOLLYWOOD'S OTHER BLACKLIST
UNION STRUGGLES IN THE STUDIO SYSTEM

Mike Nielsen and Gene Mailes. BFI Publishing, London, 1995. 175pp., illus., index.

THE LOST WORLD

Michael Crichton. Century Books, London, 1995. 360pp., hb. rrp $35.00.

The sequel to Crichton's *Jurassic Park*. As with all Crichton, the science and the sociology are more interesting than the plotting, and makes for easy reading. Anyway, his books are always better than the films made from them.

LYTTON STRACHEY

Michael Holroyd. Vintage, London, 1995. 780pp., illus., index, pb. rrp $19.95.

MURIEL'S WEDDING

P. J. Hogan. Currency Press, Sydney, 1995. 80pp., illus., pb. rrp $14.95.

The original screenplay.

ND PICNIC

Patricia Lovell. Macmillan, Australia, 1995. 321pp., illus., hb. rrp $35.00.

Autobiography by producer Patricia Lovell. To be reviewed by Ken Berryman in the next issue.

PRODUCING AND DIRECTING THE SHORT FILM AND VIDEO

Peter W. Rea, David K. Irving. Focal Press, 1995. 325pp., index, hb. rrp $74.95.

QUOTABLE USTINOV

Peter Ustinov. Michael O'Mara Books, London, 1995. 192pp., hb. rrp $25.95.

ROBERT ALTMAN
HOLLYWOOD SURVIVOR

Daniel Dean. B.T. Batsford Ltd, London, 1995. 144pp., index, illus., hb. rrp $37.95.

One of a few new books on a director with a roller coaster career. Few, if any, have been more supported by critics and less by audiences. A full review will appear in the next issue of *Cinema Papers*.

SCREEN MEMORIES
HOLLYWOOD CINEMA ON THE PSYCHOANALYTIC COUCH

Harvey Roy Greenberg. Columbia University Press, New York, 1993. 277pp., index, illus., rrp $28.50.

SEAN CONNERY
A BIOGRAPHY

Michael Freedland. Orion, London, 1994. 374pp., index, illus., pb. rrp $14.95.

THE STUDIO SYSTEM

Edited by Janet Staiger. Rutgers University Press, New Brunswick, 1995. 333pp., index, illus., rrp $31.00.

THE SUM OF US

David Stevens. Currency Press, Sydney, 1995. 80pp., illus., pb. rrp $14.95.

The original screenplay.

A THOUSAND SMALL WISHES

Sandra Hall. Allen & Unwin, Australia, 1995. 240pp., pb. rrp $14.95.

A filmmaking novel set in India by the film critic of *The Bulletin*.

Don't Forget the Rights!

Tom Spira and Richard Silverton *look at the acquiring of rights to underlying works on which films can be based*

It is surprising how often the issue of acquisition of rights is overlooked. We cannot stress enough that the first consideration for a producer when embarking on a film project is whether any rights need to be acquired. At a time when the making of the film could not seem further away, and the producer would rather spend time creatively consulting with either the writer and director on the development of the script, the acquisition of rights is often placed to one side.

The rights clearance process is a necessary part of making a film. An example we recently encountered was a first time producer who came to our offices for a conference in relation to a film about to be made. The project had already been substantially developed, around $150,000 had been spent on preparing the project including the signing of a writer, the signing of stars and the signing of some investors. However, when we enquired about the rights, we were met with a blank stare. In this case, the producer had not turned his mind at all to the acquisition of rights which placed the project at serious risk. The level of panic the producer felt for the next brief period until all was fixed took years off his life.

Too often entertainment lawyers are engaged by producers only when questions relating to chain of title are asked by funding bodies or distributors. This is usually because it is the only time producers feel they need representation and they have the money to pay legal fees. At this point, the project, being so far advanced, has a life of its own and the task for the lawyer becomes one of unravelling and patching. The person referred to in the previous paragraph had been a producer of other forms of media and had managed to avoid the issue of rights clearance for 17 years. This was certainly a case of good luck rather than good management.

The law relating to the acquisition of rights is now complex and will continue to evolve with emergence of new technologies. While the above example is rare, it is not uncommon for projects to be partially developed before rights are cleared. Producers must acquire rights, before they do any work on the project, otherwise much effort, time and money could be wasted.

It is common for a film script to be based on an underlying work, such as a novel or stage play. Recent examples include *Lilian's Story* (novel) and *Six Degrees of Separation* (play). In such cases, the film rights in the novel or play had to be acquired by the producer to enable the film to be made and exploited throughout the world. Naturally, if a script is the original idea of the producer, then the acquisition of rights is not required.

For the purposes of this article, we will assume that a producer proposes to make a film based on a novel. In this case, before pen is put to paper on a synopsis, treatment or first-draft script, contact should be made with the publisher of the novel. Usually, the publisher acts as the author's agent, however, rarely does it have authority to sign the option agreement.

Once consent in principle has been obtained (from the author/publisher), a deal should be negotiated and clearly documented. The usual practice is for an exclusive option to be granted to the producer to acquire the film rights to the novel. The granting of an option, rather than an outright assignment, at this early stage saves the producer money and protects the author/publisher from giving away rights in the novel to a producer who may never ultimately make the film. Option fees vary in price, sometimes as little as $1, sometimes thousands of dollars. The option period will usually be between six months to two years. It is common for there to be a right to extend the option period.

The funding bodies usually require as a pre-condition to script funding a producer to hold an option for up to say three years (inclusive of extension periods) to protect both the interests of the producer and the funding body. Producers may be required to renegotiate deals with authors and publishers to meet the requirements of the funding bodies. If you intend applying for development money from a funding body, then it is advisable to negotiate the option and acquisition of rights with this in mind.

Although the producer does not acquire the film rights in the underlying work until the option is exercised, the producer does have some limited development rights during the option period. The producer usually has the right to develop a script based on the novel, and to approach funding bodies and distributors for finance. If the producer obtains finance for the project, then the option will be exercised and the film rights acquired pursuant to the acquisition agreement. There have been cases where this has been overlooked by overzealous producers. The terms of the acquisition agreement should be negotiated between the parties at the time the option is granted, and should be annexed to the option agreement.

If the option is not exercised, then the film rights in the novel revert to the author/publisher (or owner). Any script based on the novel would continue to belong to the producer, but cannot be exploited in any way following expiration of the option.

Where the film rights are acquired the cost may be substantial, depending on the reputation of the particular novel and author. For example, the film rights to John Grisham's latest novel were acquired for US$6 million. In the usual course, the producer agrees to pay the author/publisher a fee on exercise of the option and the balance on commencement of principal photography, plus a share of producer's profits.

Negotiations between the author/publisher and producer can be particularly difficult if there is a gap between the requirements of investors and distributors and what the author/publisher is prepared to offer. The most obvious illustration is new technology rights. Financiers generally require the producer to own the new technology rights in respect of the film, which in turn requires the producer to acquire new technology rights in respect of the novel. The publisher/author is disinclined to grant these rights due to the uncertainty associated with the value of these rights and their potential exploitation.

The scope of so called "new technology" rights is not static. The FFC's definition is:

> To combine all or any part of the Work [the novel], cinematograph films using the Work [the novel] ("Films") and any other works and subject matter created for the production of Films with other works or subject matter in a digital format and accessible by computer technology which allows all of the above to be stored, reproduced, or simultaneously and interactively, presented to a user.

The other area which is causing difficulties in negotiations is moral rights. This is increasingly becoming a sticking point for authors, especially with the degree of interactivity and manipulation available to consumers with new technology. While the UK has introduced legislation acknowledging and protecting the moral rights of authors, no such legislation exists yet in Australia. However, the government is proposing to introduce legislation next year, which would provide authors with a right of integrity and a right of false attribution.

Once passed, the industry and investors will need to resolve the issue

There is a long shopping list of non contentious rights which make up the "film rights" in say a novel: for example, the right to reproduce the novel by means of the film, the right to exploit the novel by means of the film in all media throughout the world (with or without the soundtrack of the film), the right to adapt the novel by means of the film, and publication rights enabling the producer to publish synopses of the film for publicity purposes, merchandising rights, publicity purposes, and to use the name and likeness of the author for and the right to make a film about the production of the film. The producer may also seek to acquire the right to make sequels, remakes and spin offs, however, these rights are not always agreed to by the author/publisher.

Rights reserved to author/owner may include: stage rights, straight readings on radio and of course book publication rights.

Life Lessons

p10

However, the benefits outweigh the negatives in that, when there is a process of collaboration: the ideas of many can be distilled into seemingly one vision. It benefits from the multiple minds being placed on the solution of problems.

You sound as if you are describing the discussion and consensus between Babe and the sheep, and all the others, in finding the resolution at the sheep trials.

Noonan: [Laughs.] There is a certain parallel with the way Babe relates to the other characters on the farm.

I don't really subscribe to the idea that one mind should be paramount in a creative endeavour, though many great things have been constructed that way.

That is an attitude attendant with all your films, even pre-Kennedy Miller, like *Stepping Out*?

Noonan: That is very true. A lot of the stuff I've worked on has had that notion of co-operation towards a common good running through it.

Technicalities

What happened once the script was to a point where you could show it to people?

Noonan: We knew by then that the cost of the film was going to be quite high in Australian terms, and believed that the only way of getting it financed was with American money. So, Doug Mitchell and George set about raising the money.

At the same time, I set about the job of investigating the processes which we would need to bring to bear to create the illusion of animal dialogue and animal expression. That was basically a search over three continents for the best and most flexible methods of animation.

Very broadly, we came down to a combination of computer graphic animation of live action images that had been shot on film [CGI], plus the use of animatronics. We knew that was a dangerous way to go because quite a number of films that had used animatronics had ended up wasting a lot of money and throwing away the footage. It is so very hard to create a realistic illusion of an organic creature using inorganic materials.

It was additionally dangerous here in that most of the animatronic work done in feature films had been to create fantasy characters rather than existing live species. But we knew we would have to be constantly intercutting between the live animals and the animatronics. The viewer would have constant reminders of what the real animals looked and behaved like.

And you are happy with the level finally achieved by the film?

Noonan: I'm very happy with the results. Very few people pick what techniques are used where.

Miller: I think we did a good job of making it relatively seamless. Of course, we know every shot, we know every flaw. But audiences seem to find it convincing.

There was some brilliant work done by John Cox and Robotechnology, who did all the sheep animatronics. That meant that we didn't have to use as much CGI. The animatronics sheep were so successful that we couldn't tell in the cutting room which were the real sheep and which weren't. Indeed, the sheep themselves couldn't tell. The sheep would often respond to the mechanical sheep exactly as if they were real sheep.

It was a big logistical effort on every level. There was a lot of planning that went into the film, marshalling so many forces and preparing every detail, particularly the animal training, so far ahead. I think a huge amount of credit needs to go to Doug Mitchell on that.

Noonan: The training of the real animals is another area of achievement in the film which really deserves recognition.

We invited Karl Lewis Miller to be our sort of head animal trainer, and that turned out to be a wonderful decision. Karl is not only an interesting character in himself [laughs], but also someone with the most refined instincts about how to handle the animals and how to get a fineness in the performance of the animals which I didn't expect to get. I expected to have to rely on music more heavily than the film does.

Was the studio responsible for the unusual accents in the film, some of which seem Irish, and others American?

Miller: Given the large budget, the studio wanted the film accessible to American children. Initially, they said they didn't really mind what the accents were as long as they were accessible.

Unfortunately, during the first part of production, the accents were too thick. When the studio started to get nervous about the film, they heard some of the accents and said, "We can't understand it." So, I had to go over and negotiate the level at which they would work.

What we should have had was British accents. Dick King-Smith comes from Yorkshire, and the story is set in England. But we didn't want to shoot it in Britain, or in the United States. We wanted to shoot it where we live.

Of course, had we not had the accents as neutral or as clear as they are now, we certainly would not have ended up with 1800 cinemas in the middle of the American summer. We would have been a nice little children's film with a platform release, probably opening in 300 or 400 cinemas. The film would never have earnt its substantial budget back.

You say the story is set in England, but the film, while having Anglo Celtic elements, seems set in a fairytale world of its own creation.

Miller: Exactly. The biggest regret is that we didn't put at the end, "Shot entirely on location in storybook land", because that was certainly our intention. Even though in America they perceive the film as set in Australia, it very consciously has a storybook look. We wanted to shoot the film as if it came out of the pages of a storybook. Hence, we pushed the design of the house.

I remember telling Andrew Lesnie, the DP, "You know you're shooting *The Piano*, not shooting some kids' film. Shoot it as if you are working with Greta Garbo rather than pigs."

Lesnie has given the film a wondrously lush and rich look. It is unusual to see such visual and tonal consistency within a film.

Noonan: I think it is very rare to have a look that is so bold and so consistent in a movie, yes, and that is a huge tribute to Andrew.

If you look at most movies with animals in them, like *The Adventures of Milo and Otis* [Masanori Hata, 1989], because of the nature of the demands of working with animals, it is extraordinarily difficult to maintain any tonality and look. Animals' movements are less predictable than people's, and most filmmakers aspire to a much smaller, much narrower goal with movies that are difficult to shoot. In fact, most animal movies tend to look like half drama, half wild life documentary, with no control over the look.

Andrew's achievement is double that of a normal DOP, in that not only has he managed to come up with a look that is perfect for the movie, and maintain it consistently, but he was able to do that under the most trying of conditions.

Marketing & Response

Miller: We had a lot of luck in many ways. It shows that, even though a film might be very good, it has to be very carefully distributed.

The first bit of luck came when I sent an early tape to the studios not long after we finished shooting. The cut was quite crude and it had the very thick accents in it. The studio was less than happy. They were caught up in the whole *Waterworld* [Kevin Reynolds, 1995] thing, so they just kind of dismissed *Babe*.

That did three things: it got the attention off *Babe*, it made us more aware of making the accents clear, and, most important, it bought us time.

We next showed them the film when it was almost complete, and with the new accents, but without the film score. They still weren't sure of the movie.

Then a movie called *Gordy*, which was directed by [Australian] Mark Lewis, came out. It seemed to have stolen a lot of our thunder. [It is also about a talking pig.] They had cut the trailer which was very similar to the trailer we were going to cut. As a result, the studio decided to delay the release of *Babe* from early summer to late summer. That was the best thing that happened.

Then we got two really great marketing people, Buffy Shutt and Karby Jones, who had come across from Columbia. They were fresh at the studio, and when they saw *Babe* they fell in love with it, as did all their sales team. They had a good two to three months to sell the film.

Initially, they couldn't get

any of the critics to see it, but they were very crafty They had a big junket for *Apollo 13* [Ron Howard, 1995] down at Houston. All America's leading media were down there so they could meet Tom Hanks and so on The critics saw *Apollo 13* on a Friday night and on Saturday morning the publicists insisted all the media get in the buses "We are going to show you a surprise film", they said But when the press heard it was going to be a film about a talking pig, a lot of them revolted. However, the studio said, "Look, you are down here You have to see it. Besides, there is nothing else to do"

So, the media saw the film, and loved it. That was the beginning of the word of mouth that slowly built. Had it not been for that screening, I doubt whether the film would have been as embraced in America

What has pleased you most about the response to the film so far, and is there anything that surprised you?

Noonan: It's incredibly pleasing to keep reading such positive reviews, even from reviewers in America who I'm told are long term cynics. The film just tends to win people over There have been very few negative comments and that has been incredibly pleasing

I suppose what surprised me is the range of audiences that the film has attracted I was told the other day that the movie has become a bit of a gay hit in the U.S, in that a number of the gay publications have come out saying that this is a film which campaigns against prejudice and we should all support it.

The demographics of the audience are extraordinary There has been a big response amongst late teenage audiences, where I would have thought, if we missed out on any audience segment, that was the one as there is no sex in the movie The number of positive comments from that sort of audience segment is astonishing to me

Miller: My favourite review is a critic who wrote, "Kids, all you need to know you'll find in *Babe*–Take your folks " There are some good life lessons in *Babe*– ●

1 Phillip Noyce was Noonan's co-director on *The Coure Breakout* and John Duigan on *Vietnam* There were many writers Miller's fellow producers were Doug Mitchell and Terry Hayes

2 Terry Hayes co-scripted and scripted many of Kennedy Miller's finest films and mini series He left for the U.S after *Dead Calm* (1989), but returned as co writer on Nadia Tass *My Entire Life*, now in post production.

Scoring Babe

p13

animal emotions and I thought it needed someone like Jerry Goldsmith, who had done an excellent score for *Twilight Zone: The Movie* [1]

Jerry came at *Babe* very enthusiastically, and perhaps a little bit too enthusiastically. The score he was sending us on synthesizer just wasn't working We all had a different take to what he had

I then heard a snippet of Nigel Westlake in *Celluloid Heroes*, in which he had underscored some silent movies. So, we asked him to do an audition tape, and he just nailed it.

Nigel's music supports the movie superbly, without forcing it These are the most difficult kind of scores to do well, and for him to sort of do a score which enhanced the movie so much is a great achievement. Considering it is his first major film score, I think he is a great find for film He is already highly regarded in the music world, but to turn his considerable talents to cinema is just fabulous No doubt he had to struggle with it, but he seemed to find the movie straight away, and then did it so effortlessly

Noonan on the Music

The music plays a hugely important rôle in the film There is far more music in this movie than there is in many A lot of the time we are relying on editing and music to encourage the audience to put emotion into the minds of the animals You can get nuances from human performances that it is impossible to ask an animal for Very often, the visual representation of animal emotion that we had to work with in the editing is more vague and less precise than what you might have from a human actor

The music is the guiding hand if you like, through the whole movie. It sets the tone There is a whimsy to the music, which reflects the whimsy in the storytelling-style of the film, and in the dialogue. There is also a sort of light touch to the music, I believe, where it never gets extraordinarily heavy handed.

In many ways, Nigel is the one who had to give expression to the tone of the movie He had to give expression to those moods which we were hoping to have the film express, to refine that tone of the movie. And, to me, he has just done a superb job I don't believe that there is a composer in the world who would have done a better job ●

1 *Twilight Zone: The Movie* (John Landis Steven Spielberg Joe Dante, George Miller, 1983)

Antonio Zeccola

p22

It's always hard to predict because it's a really volatile industry One thing we've achieved is a new benchmark as far as the number of people coming to see boutique films in boutique cinemas Take a film like *Priest* [Antonia Bird, 1995] Under normal circumstances years ago, it would have played in one cinema in one location Thousands of people would have gone to the cinema on a Saturday night and wouldn't get in You'd have more people disappointed because they couldn't get in than did get in Those people were lost to the industry at the time, and that always annoyed me a lot It's good to have a full house, but it's not good when people walk away from the cinema because they couldn't get in

This year, *Priest* played at the Como, George, Brighton Bay and Rivoli The film has done excellent business That film wouldn't have taken the money back then that it has taken now, thanks to the new cinemas. I feel I'm not losing customers to restaurants or other entertainments. We are capturing them now, and that's great

This is the benchmark we've reached, and I doubt very much it will ever go back. How much further we will go is to be seen. I think there will be a natural growth of maybe 7% or 8% each year for the next five years. It will continue to grow, but perhaps at a more reduced growth than what we've seen in the past few years – as long as the product is there.

The example of *Priest* is of more people coming to see the one film Do you think we will see an increase in the number of films being released?

Yes, definitely That's why cinemas are being built.

As a film buyer, I remember passing on a lot of films. I've been going to Berlin and Cannes for many years, and I'd sit down and watch films and think this would be a great film to play Now I know I can play the film at the George, or the Academy

Does each of these venues have its own style or identity?

You have a style, definitely, but the wrong style is difficult to maintain because the type of product may or may not be available If you stick to one style, it could be that there are no films you can run that have that style So, what do you do? Do you close down?

You do have a style, there's no question of that There are certain things that work at the George that wouldn't work at the Como–That's part of the science That's our job ●

Natalie Miller

p24

The arthouse market is seen as market share It's nothing compared to putting on *Batman Forever* [Joel Schumacher, 1995] or *Casper* [Brad Silberling, 1995], but the majors see the arthouse market as product share and market share, and they want to be part of it

What has been the effect of the Palace Village development on your cinemas?

The only effect has been that Road show product won't be available to us. I accept that's part of life and have to live with it But, as I said before, there are a lot of other people buying films, and I think in the end our strengths will be dependent upon the films we have.

If you were building a cinema today from scratch would you build a single screen?

No, not a single screen.

What would be the minimum number?

We had the opportunity to build four at the Novo, so that was fine But I think three screens for arthouse would be good. If you turn yourself into a sixplex, maybe you start to look too much like a multiplex I don't know [Laughs] What I'm most excited about having four screens is the opportunity to run lots of films.

Can you predict what type of films will be in the boutique cinemas in the next future? For instance, U.S independent films have been quite popular in these cinemas during the past few years. What will be the next attraction?

I just believe that audiences know what they are putting their $11 into Quality is terribly important. Audiences know that if a film has that critical quality they'll deal with any subject matter *Once Were Warriors* [Lee Tamahori, 1994] proved that – is it too rough for the audience? – but they came. I think that applies to any genre across the board.

If they keep making that sort of quality film, and we keep programming it, I think the market will grow and grow Chinese films are a very good example of that. Here we were last year running a Chinese film, Zhang Yimou's *To Live* [1994], at Christmas time A few years ago you wouldn't have run a Chinese film at Christmas There's a growing audience for the quality product, no matter its nationality

I'm very optimistic about everything You have to welcome competition, and say it's good to be in an expanding industry and not a shrinking one We're taking our customers on bigger adventures ●

The Gloves Come Off

p17

Rosenbaum is at pains to let us know – both before the book and inside it, since this is a work that is constantly thinking aloud about itself, trying to figure out its project – that *Moving Places* is not "about" movies in any direct way, and not a work of film criticism, despite the fact that two particular, almost randomly selected, movies (*On Moonlight Bay*, Roy Del Ruth, 1951, and *Bird of Paradise*, Delmer Daves, 1951) provide the pretext for many pages of feverish, exploratory writing. It is not about movies but the memory of movies: the experience of movies, as the new introduction notes, it belongs to a peculiarly "pre VCR" era of film consumption, when movies were less materially attainable – and thus more potentially phantasmatic, slipping into the unconscious – than they are now. (In this it crosses paths with the work of the Czech surrealist Petr Král, and particularly his book *Private Screening*, which is also devoted to moments and sites of recollected movie-going experiences, not to mention "the potential resonance in any mass-produced object".)

For the Rosenbaum family, as *Moving Places* often reminds us, films were a kind of muzak, a constant backdrop or atmosphere weaving itself in and out of the routines and upheavals of daily life. This is because both Jonathan's father and grandfather were involved in owning and running a theatre chain. But this is not a book of simple, innocent filmgoing reminiscences, or solely a testimony to the business of movie exhibition as seen and lived by a child who grew up to be a film critic. As in all great works of art, the real "theme" of *Moving Places* is more secret, more camouflaged and certainly more intense.

This book is not a straightforward, subjective effusion of personal memory, but an impassioned, perplexed, sometimes angry exploration of a politics of memory. It tries to navigate a difficult, treachetous path between two pasts, two kinds of memory: on the one hand, a swagload of "unofficial pasts": the modest, largely unrecorded and unpreserved past of one person or one family or one town or one business, and, on the other hand, the sort of past that is embalmed by the clichés and learnt reflexes of "dirty old nostalgia".

Moving Places intuits and jazzily performs a dialectic that came to be theorized by media studies in the mid '80s – a dialectical sway between "creative memory", with all its jolts and circuits of desire, illumination and epiphany (the "poetic politics" envisaged by Walter Benjamin), and the dead "techno memory" served up by film, television and pop music. One of the best things about the book, however, is that it is constantly embroiled in an agonized (and often hilarious) process of self-doubt. Is this flash of memory here, this specific "memory stain", a radical moment of insight, or just another speck of "mediatized autobiography" (as Jacques Aumont once called it)?

Rosenbaum's subject is stronger than the subtitle would have it – a life at the movies. It is more about life *as* a movie, a life lived and remembered through the imaginative co-ordinates of the cinema experience. It is about the thrill of living that way, and also about the struggle *not* to live that way – or at least to live it differently, consciously, radically. In this arena, *Moving Places* has its most intense rendezvous with the "cultural studies" of the past decade – and surpasses most of it, too. Here is one description of life as a movie:

> [...] I wanted there to be a movie of my life, a movie that moved where I moved, saw what I saw, spoke and sang what I heard, said, or wanted to hear. Like a camera, I would record this movie faithfully as I walked down the hall from my room to the front of my house or back, a movie that didn't stop, that recorded whatever I saw from the toilet or in the bathroom mirror and carried everything that happened to me along with it, a softly flowing rhythm, each thing leading to another. [*Moving Places*, p. 40]

And here is another description, more dramatic, about the interrelationship of cinema, space, architecture and family emotions:

> I realize now that James Dean [...] must have influenced my defiant gesture of twisting my torso in a contorted rage until my ill-fitting white shirt began to tear. Projecting myself back into this rectangular space, I wonder whether those even lines intersected with your anger in such a way that I wanted rebelliously to bend that cumulative line of force, and flexed my body into an expressionist agony of angularity out of, say, *The Cabinet of Dr. Caligari* or *Ivan the Terrible* (or *East of Eden*, the only example of expressionism I'd seen by then)... [*Moving Places*, p. 105]

Rosenbaum's journey through such spaces, imagined and real, leads him eventually to an epiphany before Tati's *Playtime* (1967) that uncannily prefigures the cultural theory of Michel de Certeau concerning "strategies of place":

> The film's strategy, lesson and advice are the same. It directs us to look around at the world we live in (the one we keep building), then at each other, and to see how funny that relationship is and how many brilliant possibilities we still have in a shopping-mall world that perpetually suggests otherwise, to look and see that there are *many* possibilities and that the *play* between them, activated by the dance of our gaze, can become a kind of comic ballet, one that we both observe and perform as we navigate our way through Paris' imprisoning patterns, reflections, and deceptions.

The evocation in that passage of our "shopping-mall world" as both an infinite playground and an appalling prison is central to the meaning and force of *Moving Places*. The book offers a refreshingly indirect commentary on the mass or pop culture that now exhausts most scholarly work on the media. Rosenbaum is full of an unfashionable, Frankfurt School-style despair about capitalism, consumerism, and the media industries: these monsters form a conglomerate devil, reaching into the deepest recesses of private life, that the book calls the Conquistador. Yet the child who grew up on *Mad* comics and became the adult who could write so appreciatively of *Who Framed Roger Rabbit* (Robert Zemeckis, 1988) is not, of course, anti-pop: how could any cheeky, vital, engaged citizen of the 20th Century be anti-pop?

The point, for Rosenbaum, is not to fall into an easy, reflex celebration of any kind of cultural form – be it the purist rigours of the avant garde or the fanciful pleasures of popular art. One section of *Moving Places* confronts today's "subversive" reading of the films of Douglas Sirk with the world of the '50s that Rosenbaum remembers and vividly evokes, the world with which these movies were fully complicit: a world of squashed libido, cramped family relations, and a thousand daily, petty humiliations that contrived to keep people in their place. But all culture is ultimately, a deeply ambivalent and contradictory thing: clearly neither progressive nor reactionary, and it's this insight which *Placing Movies* essay on *Gentlemen Prefer Blondes* explores with exceptional sensitivity and panache.

In his introduction, Rosenbaum candidly confesses that *Moving Places* "was – and I suppose still is – supposed to make up for my unfulfilled ambitions as a fiction writer." He remains disappointed that it has been largely promoted and received as a work of film criticism. Of course, the fact that this very article was commissioned by *Cinema Papers* rather than *Meanjin* or the literary pages of a newspaper is another symptom of that situation. But *Moving Places* is unarguably a wonderful literary work – constructed more along the lines of a Resnais constructivist mosaic than a wild, Kathy Acker collage. Its most virtuosic section is the chapter "*On Moonlight Bay* as Time Machine", where the author constructs himself as multiple personae, each one fixed in a different moment of history and biography watching the same unfolding film in starkly different situations. Another chapter strolls into the discursive – the text of a talk given at the Venice Biennale in 1979 – while yet another explores a home-grown murder mystery from childhood, in an effort to "speculate about the unknowable".

On the first page of *Moving Places*, Rosenbaum breaks into an italicized, Faulknerian reverie on Dreyer's *Gertrud*:

> *Only Dreyer could fashion a Gertrud not classifiable as saint or monster, fool or genius, victor or victim but all these things at once or in tandem, with equal intensity.*

Re-reading these words today, 13 years after I first encountered them, sent me straight to *Placing Movies* and its magisterial essay from 1985, "*Gertrud* as Nonnarrative: The Desire for the Image". A sudden confluence of elements from both books struck me, for the idea of 'nonnarrative' is for Rosenbaum not simply a theoretical or formal one. Nonnarrative figures as a kind of haven or utopia in his work: it is the time outside of capitalist-techno Conquistador time, the time where all times meet (as in *Mélo*) where dialectical contraries unite and fabulous possibilities are glimpsed. This is a theme that runs through much of his critical writing, but it reaches its fullest, most deeply embodied expression in the literary liberation of *Moving Places*.

1 Jonathan Rosenbaum, *Moving Places: A Life at the Movies* and *Placing Movies: The Practice of Film Criticism*. University of California Press, California, 1995.

2 Philip Lopate, "The Integrated Picture", *Film Comment*, July-August 1995.

3 "Books, Notes From the Underground", *American Film*, April 1984.

4 "The Problem with Poetry: Leos Carax", *Film Comment*, May-June 1994.

5 Leonard Maltin's recent encyclopedia of film is essentially an encyclopedia of American film, although this fact is never acknowledged. The disgraceful third edition of David Thomson's *A Biographical Dictionary of Film* contains entries on Molly Ringwald and Rebecca De Mornay, but not (to take a random sampling) Kusturica, Kaurismaki, Kiarostami, Sergei Paradjanov, Jonas Akerman, Ruiz, Philippe Garrel, Kawik Ghasak, Edward Yang, Hou Hsiao Hsien...

6 "Letters", *American Film*, June 1984.

history

p37

8 Sluicing Operations at Campbell's Creek [near Castlemaine Victoria]

Hydraulic open-cut gold mining operations on film Shown by Cook at Castlemaine Refer *Mount Alexander Mail*, Castlemaine, 21 July 1903

9 The Troubles of a Bush Photographer

Presumably a local narrative film, but may have been an import. Shown by Cook at Creswick Refer *Creswick Advertiser*, 28 July 1903, p 3

10 Adventures of an Australian Stock Rider

No further information available Shown by Cook at Creswick Refer *Creswick Advertiser*, 28 July 1903, p 3 May be the same film mentioned in the *Timaru Post*, 21 July 1903, p 3, as "A Brisbane Stock Rider Crossing a Swollen River" (exhibited by Perry in New Zealand)

11 New Chum Milking a Cow [or The Kicking Cow]

First mentioned in *War Cry*, Melbourne, 8 August, 1903, see also *Torres Straits Pilot*, Thursday Island, 29 August 1903, p 2. A comic film, probably shot in Australia, exhibited by Cook in Victoria and Dutton in Queensland.

12 Flamingoes in the Adelaide Zoo

Exhibited by Cook at Warrnambool on 12 August 1903 Refer *Warrnambool Standard*, 13 August 1903 See also *Marlborough Express*, New Zealand, 2 October 1903, p 2

13 Hamilton Show

Cook attempted to film the crowd at the Hamilton (Victoria) Agricultural Show on 19 August 1903, "but the light was too unsteady to get a good result" Refer *Hamilton Spectator*, 20 August 1903

14 Log Hauling By Oxen

Shown by Cook at Ballarat, 3 September 1903 Refer *Ballarat Courier*, 5 September 1903

15 Panorama of Ballarat Botanic Gardens

Shot by Cook at Ballarat, 3 September 1903 Refer *Ballarat Courier*, 5 September 1903

16 Sturt Street – Camp Hill [Ballarat]

Shown by Cook at Ballarat, 3 September 1903 Refer *Ballarat Courier*, 5 September 1903

17 The Great Change of Shifts at the Broken Hill Mines

Shown by Perry's Biorama at Broken Hill, 17 September 1903 Refer *The Barrier Miner*, 16 September 1903, p 3

18 The Port Pirie Smelters at Work

Shown by Perry's Biorama at Broken Hill, 17 September 1903 Refer *The Barrier Miner*, 16 September 1903, p 3

19 Turnout of the Broken Hill Fire Brigade

Shown by Perry's Biorama at Broken Hill, 21 September 1903 Refer *The Barrier Miner*, 22 September 1903

20 Pall Mall Bendigo

Shown by Cook's New Biorama Company at Bendigo 23 October 1903 Refer *Bendigo Advertiser*, 23 October 1903, p 1, 24 October 1903 Film possibly shot in 1899

21 Mitchell Street Bendigo

Shown by Cook's New Biorama Company at Bendigo, 23 October 1903 Refer *Bendigo Advertiser*, 23 October 1903, p 1, 24 October 1903

22 Railway Picnic Excursionists at Bendigo

Shown by Cook's New Biorama Company at Bendigo, 23 October 1903 Refer *Bendigo Advertiser*, 23 October 1903, p 1, 24 October 1903

23 Panning Off [for Gold] **on the Melvor Road** [near Bendigo]

Shown by Cook's New Biorama Company at Bendigo, 23 October 1903 Refer *Bendigo Advertiser*, 24 October 1903

24 Sydney Scenes

Shown by Cook's New Biorama Company at Zeehan, Tasmania, 8 November 1903 Refer *Zeehan and Dundas Herald*, 9 November 1903, p 2

25 New Zealand Scenes

A great number of short films of New Zealand coaching scenes and films of geysers were made by Perry while touring New Zealand between July and December 1903 Details will soon be published by Clive Sowry

26 Staff Captain Hand and the Collie Boys Hay-Making [series]

Shot by Staff Captain James Dutton at the Collie Boys' Home, Western Australia Refer *War Cry*, Melbourne, 13 February 1904, p 6

27 Mount Morgan Gold Mine [series]

Shot by Perry *The Maryborough Chronicle*, Queensland, on 15 February 1904 states "The Major [Perry] is collecting a series of Australian views for his tour of the United Kingdom [for the 1904 International Salvation Army Congress], and by the kind permission of the Hon. A. Morgan he has secured a number of Queensland views" *The Rockhampton Bulletin*, 23 February 1904, states "Major Perry hopes to obtain while [at Mt Morgan], through the courtesy of the management of the Mount Morgan Gold-mining Company, as complete a set of pictures descriptive of the mine and its workings as he possesses [sic] of the great Broken Hill mines." The shoot would have been on or about 25 February 1904

28 Bushranging in North Queensland

Australia's first bushranging film, shot by Perry at Winton, Queensland, on or about 9 March 1904 Refer *North Queensland Register*, Townsville, 14 March 1904 "Winton Notes – 9 March" *North Queensland Herald*, 26 March 1904, p 8, reports "the departure of the coaches [from Winton] on Tuesday reminded Major Perry, the Salvation Army kinematographist, that he desired to get a picture of an old-time 'sticking up' He spoke of the matter at the performance on Tuesday, and on Wednesday the scene was arranged. The Longreach mail coach was secured, and the scene of the bushranging 'outrage' was laid at Mistake Creek, just this side of the racecourse There were several passengers in the coach, including Mr Holmes [of the Post Office] on the box seat, and two ladies inside The bushrangers were represented by Messrs Woods and Copeland [mounted] and G McCall on foot. The Major having arranged his kinematograph camera, two pictures [reels?] were taken The first was a scene of fearful carnage in which the passengers, including the ladies, were shot, and the mails rifled. In the second picture the tables were turned, the coach going at full gallop past the bushrangers whilst the coachman emptied his revolvers and incidentally the saddles on the bushrangers' horses" The foregoing report was syndicated to Townsville from the [lost] Winton newspaper of that period, the *Gregory News*. The film was later exhibited extensively in Australia, particularly by Weisbach's Salvation Army "New Bioscope Company" in Queensland during the latter part of 1904 *The Rockhampton Record* of 10 October 1904, p 2, reports "The [bushranging] film is an excellent one, and gives one a very good impression of scenes that took place in 'the good old days' when lawlessness of that description was much more prevalent than it is now The sticking up of the coach was witnessed with considerable interest, and the film was greeted with great applause" The "two pictures" comprising the film may be a reference to two camera loads of film. As the most likely camera on hand to shoot this was the Warwick Model "L", with 150 foot loads, the whole film was probably 300 feet long, or about five minutes duration.

29 Loading Bananas at North Queensland

Shown by Perry's Biorama at Newcastle, 11 April 1904 Refer *Newcastle Herald*, 12 April 1904

30 An Australian Poultry Farm

Shown by Perry's Biorama at Newcastle, 11 April 1904 Refer *Newcastle Herald*, 12 April 1904

31 Ballarat Crack Fire-Fighters At Work

Shot 7 May 1904, probably by Sidney Cook Reports of filming in *Ballarat Courier*, 6 May 1904, 9 May 1904 The "series of photographs" was taken near the fire station in Eastwood Street, where they demonstrated the brake in action, the eights and hose and ladder teams "in full action at a burning building" They were first shown in Ballarat on 3 June 1904 Refer *Ballarat Courier*, 4 June 1904

32 The 7th Battalion March Past [in Ballarat]

According to *Ballarat Courier*, 4 June 1904, the film was shot "some two or three months ago" (March 1904?) and showed the local Ballarat militia under Colonel Williams.

33 The Interior of New South Wales

Probably a generic title for a series of films shown by the Biorama Company at Launceston, Tasmania, 28 May 1904 Refer Launceston *Daily Telegraph*, 30 May 1904, p 4

34 Beautiful Corio Bay and Shipping [Geelong]

Shown by Cook's New Biorama Company at Ballarat, 6 June 1904 Refer *Ballarat Courier*, 7 June 1904, p 5

35 The Tragedy in the Bush and the Pursuit of Blacks Responsible

Shown by Salvation Army projectionists in Albury, 13 June 1904 Refer *Albury Daily News*, 14 June 1904 An early fictional adventure narrative production By that time, a second print of this had already been sent to London with Perry en route to the International Salvation Army Congress Perry screened the film en route to London aboard the S.S "Afric" on 2 June 1904, and the report of this appears in the *War Cry*, Melbourne, 6 August 1904, p 12 "The murder of some early Australian settlers by blacks, the police tracking them by means of a black tracker, stealthily creeping upon their 'whurley', the arrest, recovery of property, and burning the whurley' to the ground all these are very fascinating for their mechanical and artistic effects."

36 North Queensland Picnic and Goat Races [probably at Mackay]

Exhibited by Salvation Army projectionists at Albury, 13 June 1904. Refer *Albury Daily News*, 14 June 1904. Probably the same film that was shown at Mackay, Queensland, on 12 November 1904. The stilt race and goat race was shot at the Boys' School at Mackay. Refer *Mackay Standard*, 9 November 1904, p. 3; *Mackay Chronicle*, 9 November 1904, p. 3.

37 Sugar Cane Cutting and Planting at Te Kowai [near Mackay, Queensland]

Shown by Salvation Army projectionists at Albury, 13 June 1904. Refer *Albury Daily News*, 14 June 1904. The shooting locale was revealed in promotion for a screening at Mackay on 12 November 1904. Refer *Mackay Standard*, 9 November 1904, p. 3, *Mackay Chronicle*, 9 November 1904, p. 3.

38 Moorabool Street and Square, Geelong [Victoria]

Screened by Cook's New Biorama Company at Geelong on 25 June 1904. Refer *Geelong Advertiser*, 25 June 1904.

39 Lions at Adelaide Zoo

Screened at Broken Hill by the Biorama Company on 24 July 1904. Refer *The Barrier Miner*, Broken Hill, 25 July 1904, p. 2.

40 Scenes at Mt. Gambier and Mt. Barker [South Australia]

Screened by the Biorama Company at Broken Hill, 28–9 July 1904. Listed on a Salvation Army film advertising poster found under the hall at Broken Hill West during 1988. Mt Barker was the site of the Eden Park Boys' Home, run by the Salvation Army, and this may have been one of the subjects of the film/s.

41 The Newcastle Miner Coming Home from Work [New South Wales]

Screened by the New Bioscope Company at Newcastle, 14 August 1904. Refer *Newcastle Herald*, 15 August 1904.

42 The Ladies' Fire Brigade at Work at Armidale [New South Wales]

Screened by the Salvation Army's New Bioscope Company at Newcastle on 15 August 1904. Refer *Newcastle Herald*, 16 August 1904.

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Most of the material in this instalment was kindly provided by George Ellis of Salvation Army Archives, rear 69 Bourke Street, Melbourne. Others providing information were Clive Sowry of Wellington, New Zealand, and Phil Grace of Melbourne. Ian McFarlane of the Public Records Office, Laverton, Victoria, provided access to Alex Gunn's 1898 catalogue. Newspaper research was undertaken at the State Libraries of Victoria, Tasmania, New South Wales, South Australia and Queensland.

My wife, Prue Long, tolerated my preoccupation with this article as we underwent a house move, the Brisbane Film Festival and business trips to Tasmania!

1 None producing great quantities of film, anyway. Herbert Wyndham of the Australian Animated Picture Syndicate was just commencing his production of documentary material at the tail end of this period (1904).

2 The building was erected by the YMCA as its Melbourne headquarters in 1891 but sold to the Salvation Army in a "fire sale" during the depression of the early 1890s at a fraction of its construction cost. It is doubtful whether the Salvation Army ever had a caretaker in the attic.

3 The Printing Department was in occupation by 1900. The Limelight Department appears to have joined them in 1901. Refer *The Victory*, Melbourne, September 1901. "Five Conquering Years" plate labelled "some interesting corners of the cycling branch of the printing department."

4 Ibid. Also Reg Perry, oral history interview, 5 July 1976. See also the film *Reg Perry Remembers* (1977).

5 The Limelight Department first adopted an electric generating plant and arc lighting in January 1906. Refer *War Cry*, Melbourne, 27 January 1906, pp. 8–9.

6 *War Cry*, Melbourne, 3 February 1906, pp. 9–10. Their first engine and generator was made by the electrical firm of Macdonald Broe of Hawthorn, who appear in the February 1907 advertising film, *Living Hawthorn*.

7 Charles Kent, *The Modern Seven Wonders of the World*, George Routledge and Sons, London, 1894, p. 283.

8 *Cassell's Popular Science* (A. S. Gish, editor), Cassell and Company, London, 1903, pp. 297–305. "The Magic or Optical Lantern", by T. C. Hepworth. Speaking of the use of retorts in Britain, Hepworth states in this article that "the practice has become quite obsolete" since bottled gas became available. Such was not the case in Australia for some years, as is proven by photographic evidence of equipment in use here.

9 Dr Luigi Sassi, *La Proiezione*, Ulrico Hoepli, Milan, 1897, pp. 85–9.

10 Alex Gunn and Sons' *Catalogue and Supplement of Apparatus, Dissolving Views etc.*, 1898, p. 3. Copy preserved in Victorian Public Records Office, V3181/638.

11 Ibid.

12 Ibid., p. 2.

13 Ibid.

14 *Everyones*, Sydney, 15 December 1926, p. 126, "The Early Bioscope Days in Victoria", by Alexander Herbert Gunn.

15 Reg Perry, oral history interview, 5 July 1976.

16 Ibid., also reference (10).

17 Reg Perry, oral history interview, 5 July 1976.

18 Ibid.

19 Ibid. Also *Cassell's Popular Science*, loc. cit., p. 299.

20 Ibid.

21 It was necessary to build up a reserve of oxygen in the gasometer before the gas pressure could build up and the show could commence.

22 Arthur Forecast, projectionist in conversation with the author, 1978. Forecast began his work as a projectionist with a limelight plant in 1915.

23 Ibid.

24 Ibid.

25 *The Optical Magic Lantern and Photographic Enlarger*, London, December 1900, pp. 155–6. "Prominent Men in the Lantern World, No. 20, Mr. Alexander Gunn."

26 *Victorian Colonial Patent 13174*, complete specification, dated 18 June 1896, copied onto microfiche MF367, State Library of Victoria.

27 Ibid. See also ref. (10), p. 1.

28 See ref. (10), pp. 2–3.

29 See ref. (10), supplement, p. 9.

30 *Cinema Papers*, April 1994, p. 34 et seq., "Screening the Salvation Army" by Chris Long.

31 *Victorian Colonial Patent 16945*, provisional specification received 15 February 1900, copied on microfiche MF367, State Library of Victoria.

32 *The Australasian Photographic Review*, Sydney, 21 July 1900, pp. 20–1.

33 Ibid. See also reference (31).

34 *The Australasian Photographic Review*, Sydney, 21 July 1900, p. 21.

35 All of the companies up to 1906 used them. Refer photo of Cook's "New Biorama Company" on film, *War Cry*, Melbourne, 1 August 1903, p. 11.

36 Reg Perry, oral history interview, 5 July 1976.

37 *Victorian Patent 19505*, provisional specification, dated 18 July 1902, copied onto microfiche MF367, State Library of Victoria.

38 *War Cry*, Melbourne, 1 August 1903, p. 11.

39 Compare with the photo of Gunn's plant in reference (10), p. 1.

40 Reg Perry, oral history interview, 5 July 1976.

41 Ibid. Johnson and Gibson by this time were also giving limelight outdoor film shows in Melbourne and surrounding districts.

42 Local processing is certainly implicit in the shooting and presentation of a film of children attending a Biorama Company matinee at Bundaberg on 10 October 1901. Refer *Bundaberg Mail*, 9 October 1901, p. 2.

43 Ibid.

44 *War Cry*, Melbourne, 31 January 1903, p. 15; 21 March 1903, p. 2.

45 *War Cry*, Melbourne, 21 March 1903, p. 2.

46 *War Cry*, Melbourne, 25 July 1903, p. 8; 1 August 1903, p. 11.

47 Ibid.

48 *War Cry*, Melbourne, 23 August 1902, p. 10; 20 September 1902, p. 10; 31 January 1903, p. 15; 13 June 1903, p. 14; 20 June 1903, p. 3; 11 July 1903, p. 16; 1 August 1903, p. 11; 17 October 1903, p. 10; 16 January 1904, p. 10.

49 Cook's staff record card for the period held at Salvation Army Archives, Melbourne.

50 *Cook's Courier*, a Brisbane theatrical broadsheet of 1911, listed Cook as having three theatres in Brisbane, similar shows in Toowoomba, Gympie and Maryborough, a further five electric touring companies in rural Queensland, and a further one permanent and four touring companies in New South Wales.

51 *Cinema Papers*, October 1995, p. 55, footnote 50.

52 For typical examples of his films refer the filmography in that issue.

53 Filmography, item (10).

54 *War Cry*, Melbourne, 23 November 1901, p. 6; 3 May 1902, p. 15.

55 *War Cry*, Melbourne, 6 August 1904, p. 12.

56 Important, in that *The Story of the Kelly Gang* was to follow two and a half years later. Refer *North Queensland Register*, Townsville, 14 March 1904, "Winton Notes", 9 March.

57 *North Queensland Herald*, Townsville, 26 March 1904, p. 8.

58 *Rockhampton Record*, 10 October 1904, p. 2, "The New Bioscope".

59 *War Cry*, Melbourne, 16 January 1904, p. 9; *The Maryborough Chronicle*, Queensland, 15 February 1904.

60 *War Cry*, Melbourne, 25 June 1904, "With the Congress Contingent Bound for London", 16 January 1904, p. 10, "Biorama Excitements", 30 April 1904, p. 4, "Australia's Contingent for the World's Salvation Army Congress. Bringing the Congress Back".

61 *War Cry*, London, 16 July 1904, p. 6, "Australian Biorama. Splendid Scenes of Life and Work Down Under".

62 *War Cry*, Melbourne, 6 August 1904, p. 11; 10 September 1904, p. 8, "Our Cosmopolitan Congress on Canvas". *War Cry*, London, 26 December 1903, p. 9, "Cinematograph Campaign".

63 *War Cry*, Melbourne, 8 October 1904, p. 16; 22 October 1904, pp. 9–10.

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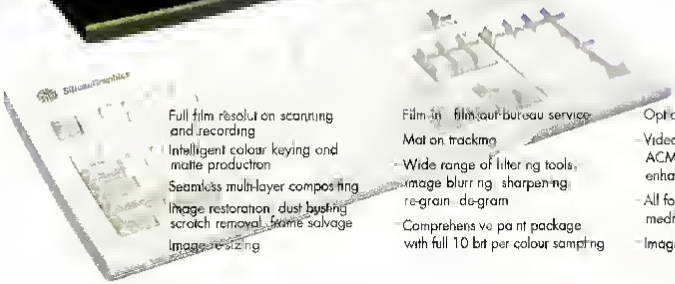

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FCC Funding Decisions

Features

Love Serenade 59

Television

The Women of Drover's Run 59
The Silver Brumby Animation Series 2 59

Documentaries

Rosenberg's Gdansk 59
Kosky in Paradise 59
Dr Anderson's Cache of Curiosities 59
Silk and Steel 59
The Liners 59
Next to Nothing and Neck to Knee 59

Production Survey

Features Production

Dating the Enemy 59
Dead Heart 60
Faces of Faces 60
Floating Life 60
Royal Street 60
Road to Nhill 61
The Zone 61
Under the Lighthouse Dancing 61

Features Post production

Children of the Revolution 61
Ten 61
Tickle With Romance Stalker Lies 61
Taboo Story 62

Love Wise 62
Uncle Red Rose 62
Mr Burns Lab 62
The Quin Room 62
Rain The Sun 62
Silent 62
The Island of Dr Moreau 62
Small Mob 62
The Struggle of CLA 62

Shorts

The Coolbaroo Club 63
The Mother's Requiem 63
Welcome Action 63

Antoinette Kraus's *The Lost Boy*

in production

EIGHT FEATURES SCREAM "ACTION"

FFC Funding Decisions

Following a Board meeting on 29 August the FFC has entered into contract negotiations with the producers of the following projects.

Feature

LOVE SERENADE (95 MINS)
JAN CHAPMAN PRODUCTIONS
D: Sharon Barrett
P: Jan Chapman
W: Sonia Barrett
DIST: Beyond Films
DEVELOPED WITH THE ASSISTANCE OF THE NSW FTO

Two sisters in an Australian country town develop a telephone romance with their new neighbour, a crooning and self-centred radio personality. A heartbreaking story with a smoldering soundtrack and lots of fishing. *Love Serenade* is a story of the one that didn't quite get away.

Television

THE WOMEN OF DROVER'S RUN (95 MINS)
MILLENNIUM PICTURES
D: Michael Offer
P: Philip Bramon Evans
EP: Andrew Blaxland
W: Rick Hume
DIST: Lorimar Australasia or SBS and 9 Network

A story of lost and regained love centering together a father and his two daughters. A young widow and her kids have run the family property of Drover's Run since the city-to-the-farm audit hospital's who doesn't know.

Documentaries

ROSENBERG'S GDANSK
(27 MINS)
PIGEON FILMS
D: Michael Pilgrim
P: Michael Pilgrim
W: Dr Ron Morrison, Dr Peggy Mullen, Mike McKelvey
PRE SALE ABC
DISTRIBUTION

Memoirs of an ex-member of the Jewish underground in Nazi zones. This documentary will follow the fascinating story of Rosenberg's quest to locate one of the most unusual variety of Dutch tulips. It will examine the personal relationship between Rosenberg and his wife, and the relationship between the Jewish community and the Dutch Resistance during the Second World War, which has been almost completely neither remembered nor understood.

KOSKY IN PARADISE
(52 MINS ACCORD)
GRANDMOTHER FILMS
D: Melissa Rymer
P: Don Winn
Co-P: Jonathan Green
W: Melissa Rymer
PRE SALE ABC
DIST: Generation Films
DEVELOPED WITH THE ASSISTANCE OF FILM VICTORIA

Twenty-eight-year-old Barry Kosky has been rocking the intellectual establishments for the past eight years with his darling and controversial theatre and opera productions and most recently with his appointment as director of Film 1996 Australia's Feature Through Kosky's work, the film will move in his closest and largest quest into the creative innovations and inspirations which drive the man.

DR ANDERSON'S CACHE OF CURIOSITIES
(55 MINS ACCORD)
MILLE STREET PRODUCTIONS
D: Jim Rosenstein
P: Scott McDonald
EP: Mike Firth
W: Tony Cox
PRE SALE ABC

Dr Christopher Anderson is a linguist and Director of the South Australian Museum. He is passionate about the idea of closer relationships between Aboriginal people and museums. Story Tuesday follows his journey as he visits some of the museums around the world of secret/sacred objects to find connections. This is an along the way exploring the human experience and mystery. Anderson consists a multicultural museum policy and a place for human relationships between state collections.

SILK AND STEEL
(10 MINS ACCORD)
ELECTRIC PICTURES
D: Sally Ingleton
P: Susan Hilton, Andrew Dowse
W: Sally Ingleton
PRE SALE ABC

This documentary explores the influences of women in Indonesia. How do they participate in the political, cultural, religious, economic and personal relationships and the role of Islam? The film presents a very different and engaging view of contemporary Indonesia and not only through an fascinating insider's perspective of women who, despite their current status in Indonesia.

THE LINERS
(4 x 26 MINS)
D: Peter Britt
P: Rod McKay
W: Ron McAnally, Peter Britt
PRE SALE ABC, CHANNEL 4 (UK)

KEY

EP: Executive Producer
P: Producer
Co-P: Co-Producer
AP: Associate Producer
LP: Line Producer
D: Director
SW: Screenwriter
C: Cast
PC: Principal Cast
SE: Story Editor
WD: Writer/director
DIST: Distributor

NOTE: Production Survey forms now adhere to a revised format. Given a Papers regrets it cannot accept responsibility for information received in a different format.

Cinema Papers does not accept responsibility for the accuracy of any information supplied by production companies. This is particularly the case when information changes but the production company has not attempted to correct what has already been supplied.

THE LEARNING COMPANY (US)
DIST: PALMETTO PICTURES
DEVELOPED WITH THE ASSISTANCE OF NSWFTO

Some of the developments in the 1950s Jewish liners have been fatal motor vehicle passenger ships. They were a section of the Jewish community's national and global cultural journey. The liners are an internal period story told from a family Australian point of view about the most dramatic ships ever built.

Following a Board meeting on 29 September the FFC has entered into contract negotiations with the producers of the following projects.

Television

THE SILVER BRUMBY ANIMATION SERIES 2
(12 x 75 MINS)
MINERVA WORKS FEATURES
PS: Colin Southcott, John Tatoulis
AD: Steve Fritsch, Paul Williams
SD: John Tatoulis
WS: John Stephens, Judy Malmgren
PUBLICITY: Network 10
DIST: Band Film Distribution

A second series following the adventures of Thowra, the brave eagle-like winged river brumby. Thowra has now matured and by now is a mature stallion. A destiny to become King of all the Cascade Heights.

Documentary

NEXT TO NOTHING AND NECK TO KNEE (12 x 45 MINS)
MUSHROOM PICTURES
PS: Martin Fabinyi, John Luscombe
W: Melissa Hyde
PC: Kate Beaulieu
PRESALE: Network
DIST: Beyond Distribution
MUSHROOM RECORDS

This film will follow the history of Indigenous and Islander music and its impact on the development of hip hop and exploring elements of morality and communication as a society.

Production Survey

Information is as supplied and adjudged as of 30/10/95

Features Production

DATING THE ENEMY
Production company: Total Film and TV (Australia), Fantasia Cinema (International)
Production: 23/10/95 — Principal filming: 18/12/95

PRINCIPAL CREDITS
Director: Michael Spierson
Producer: Sue McLeod
Executive producers: Phil Gresham, Hera Rogers
Screenwriter: Michael Spierson
Director of photography: Steve Arnold
Sound designer: Lee Surrey
Editor: Maggie Day
Production designer: Tim Finn
Costume designer: Terry Ryan

PLANNING AND DEVELOPMENT
Casting: Sue Maizels

Production Crew
Production supervisor: Anne Bullen
Production coordinator: Julie Stiles
Production assistant: Chris Gordon
Production secretary: Michelle Russell
Location manager: Philip Rolfe
Unit manager: Sandy Hawkins
Production manager: Paul Sullivan
Construction co-ordinator: Minervinny Sibonne
Production assistant: James Boamley
Accounts assistant: David Benk
Catering: Cinequin
Company insurance: Film Finance Inc
Legal services: Lyndon Saylo Jovin

CAMERA CREW
Cinematographer: Peter Arnold
Camera assistant: Michelle Cloete
Key grip: Greg Molineaux
Assistant grip: Paul Ferro
Gaffer: John Morgan
Best boy: Paul Simmons
Electrician: Alan York

ART DEPT CREW
Assistant art director: Carolyn Cummins
Art assistant: Clay Campbell
Art assistant: Tom Kean

inproduction

Production Survey

continued

Cinematography: Nicola Moons
Production designer: Nicole Lazaroff
Make-up: Vicki Markham
Make-up assistant: Robyn Auskie
Hairdresser: Tom Frenke
Sound: Anthony Lott
Still photographer: Robert Malfarlani
Unit publicist: Tracey Mace
Catering: Marbee

Art Department

Art director: Michelle McGarey
Art department coordinator: [illegible]
Assistant art director: Greg [illegible]
Assistant art director: Greg [illegible]

On-set Crew

1st assistant director: James Crooks
2nd assistant director: Adam Spencer
3rd assistant director: Kate Tredeer
Continuity: Susan Weld
Make-up artist: Jose Perez, Paul Pattison
Hairdresser: Jose Perez, Paul Pattison
Sound mixer: Wally Dalton
Boom operator: Jenny Beckham
Stills photography: Lisa Tomasetti
Unit publicist: Tracey Mace
Production runners: Maria Farmer
Catering: Stella Marcus

Art Department

Art director: Richard Horne
Set decorator: Sue Malcolm (Sydney)
Brian Dusting (Alice Springs)
Standby prop: Tom Lazareff

Wardrobe

Costume supervisor: Tracey Richardson
Costume assistant: Fiona Hodel

Construction Department

Scenic artist: Dan Tuckwell
Construction manager: Labul Sandy
Assistant construction manager: Ashley Holt
Driver: Jim Davidson

Post-production

Laboratory: Atlab
Laboratory liaison: Ian Russell
Sound supervisor: Kodae

Government Agency Investment

Development: AFC, NSWFTO
Production: FFC

Cast

Claudia Karvan (Tash), Guy Pearce (Brett), Lisa Hensley (Lucille), Matt Day (Rob), Rhea Brandson (Colette), Christopher Mobsley (Paul), Helen Lafaine (Christina), John Howard (Davis), Scott Lowe (Harrison)

A modern romantic comedy

DEAD HEART

Production company: Dead Heart Production One
Distribution company: Roadshow
Production: 23/10/95, 12/11/95 (Alice Springs); 13/11/95, 6/12/95 (Sydney)

Principal Credits

Director: Nicholas Parsons
Producer: Brian Brown
Co-producer: Helen Watts
Screenplay: Nicholas Parsons
based on the play Until Dead Heart, Written by Nicholas Parsons
Director of photography: James Bartle
Sound recordist: Phil Toms
Editor: Hindi Dantan
Production designer: Brian Edmonds
Costume designer: Elle Kunzer
Composer: Steven Rai

Planning and Development

Casting: Faith Martle & Associates
Extras casting: Kate Wallis

Production Crew

Production manager: Lesley Parker
Production coordinator: Tessa Foreman
Production secretary: Jane Hall
Local manager: Martin Cubis
Unit driver: Dee Hanson
Unit assistant: Steve Sabety
Production runner: Tim Faulkner
Production accountant: Lin Juner
Insurance: H W Wood Australia
Completion guarantee: Film Finances
Legal services: Hall & Sears
Post-office liaison: Bella

Camera Crew

Camera operator: James Bartle
Focus puller: Damien Wivill
Clapper loader: Margaret McClymont
Key grip: Paul Tessmann
Assistant grip: Simon Hyde
Gaffer: Nee Payne
Best boy: Antiel Tulloch
Assistant electric: Greg [illegible]

On-set Crew

1st assistant director: Chris Webb
2nd assistant director: Tania Jackson
3rd assistant director: Phil Jessee
Continuity: Vicki Sullivan
Boom operator: Steve Vaughan
Make-up: Trish Glover
Make-up assistant: Sherri Hubbard
Hairdresser: Teise Glover
Hairdresser's assistant: Sherri Hubbard
Still photography: Simon Cardwell
Unit publicist: Tracey Mace
Catering: Dulcie Lunen

Art Department

Art department runner: Jonalean Turrall
Set dressers: Kerrie Brown
Glee Wjdenstin
Standby prop: Malcolm Geggory

Wardrobe

Costume buyer: Michelle Moore
Standby costume: Gail Jones

Animals

Animal trainer: Stephen Austin

Post-production

Assistant editor: Jane Cole
Sound editor: Andrew Plain
Jane Patterson
Mixed at: Atlab
Laboratory: Atlab
Laboratory liaison: Denise Wolpson
Grader: Arthur Cambridge
Film gauge: 35mm
Screen ratio: 1:1.85

Government Agency Investment

Production: Film Finance Corporation

Marketing

Distribution: [illegible]
Southern Star Film Sales

Cast

Dina Panozzo (Grace), Tasma Walton (Mans), John Lucantonio (Jim), Maria Lonti, Abraz Geelen (Magda), Giordano Gandi (Cecil), Damien Daveri (Joenny), Mario Gamma (Enzo), Raffael Mazza (Dr Powers), Franca Senise (Nonna), Catherine Menaline (Innocentina), Tony Pi (Priest)

Sixteen year old Maria Lupi is the only daughter in a traditional Catholic Italo-Australian family struggling to come to terms with her sexuality. She is involved with her sexually repressed mother and her philandering father. A comedy/drama about a young girl and her quest to be treated as a mature woman.

FLOATING LIFE

Production company: Hibiscus Films
Distribution company: Footbright Films
Production: 7/8/95-22/9/95
Production: 25/9/95, 1/12/95
Post production: 6/12/95, 6/3/96

Principal Credits

Director: Clara Law
Producer: Barbara Hein
Associate producer: Helen Leledee
Screenplay: Fiona Lee, Chang Fung, Clara Law
Director of photography: Dion Beebe
Sound recordist: Mark Blakewell
Editor: Suresh Ayyar
Production designer: Chung Man Yee
Composer: Dalord Tarez

Planning and Development

Casting: Liz Mullinar Casting
Casting consultant: Antoinette Zarkese
Extras casting: Susan Wells
Dialogue coaches: Kerry Walker, Elena Wing

Production Crew

Production manager: Elizabeth Kneen
Production co-ordinator: Susan Wells
Director's assistant: Samantha Lang
Location manager: Paul Bennett
Unit manager: Cameron Winduck
Assistant unit manager: Andrew Matthews
Executive producer: Marc Dulle
Production accountant: Ben Geang
Insurer: Terry Gibbs, HW Wood
Completion guarantor: FACM
Legal services: Menadi Frankel & Co
Travel Co-ordinator: Showtrakel
Freight Co-ordinator: Showfreight

Camera Crew

Camera operator: Dion Beebe
Focus puller: Simon Menzel
Clapper loader: Ben Jaeger
Fullback Operator: Peulee Velez
Key grip: Rol Miro
Assistant grip: John Bair
Gaffer: Paul Brine
Best boy: Matt Irons
Electrician: Russell Fewtrell
Generator operator: Russell Fewtrell

On-set Crew

1st assistant director: Greg Scott
2nd assistant director: Stefanie Kiesewetter
3rd assistant director: Queenie Lo

Hair & Makeup

Continuity: Helene Oxenham
Boom operator: Fiona Murray
Make-up: Cleira Tribou
Make-up Cleira Wizzi Moumeaux
Hairdresser: Cleira Tribou
Hair assistant: Cleira Wizzi Moumeaux
Still photography: Heejun Lone
Catering: Camera Crews

Art Department

Art director: Luigi Ferraro
Art department assistant: Kathy Chan
Prop buyers: Trish Klan, Catherine Mansill, Ian McGauley
Set designers: Trish Klan, Catherine Mansill, Ian McGauley
Draughtsperson: Robert Herbert
Art department assistant: Robert Herbert
Standby prop: Robert "Merk" Markham
Action vehicle coordinator: Marco Pines
Dabbie Levinal

Wardrobe

Wardrobe supervisor: Cornelia Albrecht
Standby wardrobe: Nina Parsons

Post-production

Post production supervisor: Helen Livesley
Assistant editor: Bronwyn Gower
Edit assistant: Adrienne Seaw
Sound editor: Sound Firm (Sydney)
Mix Lorraine
Laboratory: Film Video Services
Film gauge: 35mm
Screen ratio: 1:1.85
Stereo: Dolby
Editing facilities: Spectrum Films
Video transfer: Frame Set & Match

Government Agency Investment

Development: Film Victoria, NSWFTO
Production: FFC, NSWFTO, SBS
Independent

Marketing

Distribution: Southern Star Film Sales
Distribution: Southern Star Film Sales

Cast

Anne Yen (Ping) Anthony Wong (Kar Ming), Annette Shun Wah (Yen), Cecilia Lin (Mum), Fow Ng Pang (Pa), Tsai Wong (Fu), Tom Chan (Chau), Bruce Poon (Cheung), Julian Pulvermacher (Michael), Claudette Chua (Mu Mu), Darren Yao (Lone)

A Chinese family migrate from Hong Kong to Australia and find themselves caught between two cultures.

RIVER STREET

Production company: House & Moonshine
Distribution company: GPBL (International), Village Roadshow (Australasia)
Pre-production: 29 July 1995
Production: 13 September 1995
Post production: 10 November 1995

Principal Credits

Director: Tony Mahoney
Producer: Lynda House
Associate producer: Catherine Bishop
Screenplay: Peulee Velez

Planning and Development

Casting: Pantoptes Cast Nd (Melbourne), Alison Barrett (Sydney)
Additional casting: Dina Mann
Extras casting: Kate Fulsleren
Extras casting assistant: Vicki Kaimeh
Storyboard artist: Robert Stephenson

Production Crew

Production manager: Catherine Bishop
Production co-ordinator: Fiona Scem Biberger
Production secretary: Edwina Fowler
Location manager: Russell Boyd
Unit manager: Andy Parras
Unit assistant: Nino Negri
Production runner: Kel Nicamebell
Production accountant: Mandi Carter
Assistant accountant: Stephen Tanda
Insurer: Rolf Nis Hug & Hall
Completion guarantor: Film Finances Limited
Legal services: Rolf Warden

Camera Crew

Camera operator: Marlin McGrath
Focus puller: Laurie Palmer
Camera assistant: Tasin Keat
2nd camera operator: Minerva Ware
Camera type: Panavision Gold
Camera equipment: Panavision
Samuelson Film Services
Key grip: Brett McDowell
Grip: Jon Tale
Gaffer: Dave Parkinson
Best boy: Greg Rawson
3rd electrician: Adam Hueler
4th electrician: Scott Copeland

On-set Crew

1st assistant director: Monica Pearce
2nd assistant director: Tom Gilbert
3rd assistant director: Michael Arney
Continuity: Joanna Mellennan
Video assist attachment: Dan Jan Church
Sound operator: Chris Reigo
Make-up: Amanda Rowbottom
Hairdresser: Cinell Williams
Special effects: Peter Sluggs
Special effects assistant: Jeff Little
Stunts co-ordinator: Zel Eftemiou
Safety officer: Brett Anderson
Assistant stunts co-ordinator: Brett Anderson
Unit nurse: Barbara Dalton
Still photography: Jennifer McLeell
Catering: Sweet Sloucch
Chaperone: Rae Bailey

Art Department

Art director: Hugo Salelu
Assistant art co-ordinator: Chelsea Norman
Set dressers: Simon McCutcheon
Zalfeo Katumbile
Prop buyer: Mariaz Muebal
Standby prop: Dean Sullivan
Vehicle co-ordinator: John Allan

Wardrobe

Standby: Kerryn Hobbange

Construction Department

Construction manager: Sid Hartley
Carpenter: Jan Van Dijnen

Post-production

Assistant editor: Richelle Oshkace
Edit assistant: Bel Nia Fthe
Sound editor: Glenn Newnham
Laboratory: Cinevex
Tape transfers: AAV
Rushes Dailies: Lemac Tegalbe
Sound transfers: Eugene Wilson
Sound post production: Eugene Wilson

Music co-ordinator: CHRIS GOUGH
Stock: KODAK

GOVERNMENT AGENCY INVESTMENT
Production: FFC, FILM VICTORIA

CAST
ADEN YOUNH (BEN) BILL HUNTER (VINHENT) ESSIE DAVIS (WENDY) TAMMY MACINTOSH (SHARON) JIM SMITHERS (MARCIA) SULLIVAN STAPLETON (CHRIS) LOIS RAMSEY (EONA) MATTHEW D BRASS (LEON)

A market over unsuspecting young real estate agent tricks his way into buying a valuable plot of land behind nearby community centre but is redeemed until a gallant attempt to save it.

ROAD TO NHILL

Production company: SLCHO FILMS
Distribution company: HOWIN FILMS
Budget: $1.05 MILLION
Pre-production: 04/9/95-25/10/95
Production: 27/10/95-15/12/95
Post-production: 15/1/96-27/7/96

PRINCIPAL CREWS
Director: SUE BROOKS
Producer: SUE MASLIN
Scriptwriter: ALISON TILSON
Director of photography: NICOLETTE FREEMAN
Sound recorded: MARK TARPEY
Editor: TONY STEVENS
Production designer: GLORIA CAMPBELL
Costume designer: LOIS ST. MACCARTHY
Composer: ELIZABETH DRAKE

PLANNING AND DEVELOPMENT
Casting: PROTOTYPE CASTING

PRODUCTION CREW
Production manager: ELISA ANGELIZO
Production co-ordinator: SANDY REVELINS
Production assistant: ANNA MOLYNEAUX
Location manager: CHARLOTTE SEYMOUR
Unit manager: SEAN TENNANT
Production runner: EMMA MOURNEY
Production accountant: GINA HALLAS
Insurance: RICHARD OLIVER
Completion guarantor: MOTION PICTURE GUARANTEES
Legal services: ROTH WARNER

CAMERA CREW
Camera operator: ROB NPLUNKETT
Focus puller: WARRICK LAWRENCE
Clapper loader: ANDREW COMMIS
Key grip: TAN PLNILLACE
Assistant grip: TOM JANNIKE
Gaffer: PAUL JOHNSTONE
Best boy: SEANAM COTH
Electrician: BRETT COTHEN
Rushes runner: CHRISTOPHER DAVENHORT

DRESSING CREW
Set dressing standby director: CHERI LYNCH
2nd assistant director: PAUL ROGAN
3rd assistant director: TON RATNER
Construction: CARL LAHRAM
Drapery operator: MALHSAM HUGHES
Make-up: PLOSY CARTER
Make-up assistant: JOO LUCKL
Special effects: PETER STURRIS
Stunts co-ordinator: CHRIS PLTERS
Stunts: RUSSELL ALLAN
Safety supervisor: PETER CULPAN
Unit nurse: HELEN COX
Still photography: JOHN LLE MICHELL
Unit publicist: MARNIA BROWN
Catering: HILLIN CLARK, RED STAR CAFE

ART DEPARTMENT
Art director: ALLON PYE
Props buyer: PETER FOSTER
Standby props: ABG VELHKOVIC
Action vehicle co-ordinator: RALPH PRICE

WARDROBE
Standby wardrobe: AMANDA SLRAWLL
Wardrobe assistant: JILL JOHANSEN

POST-PRODUCTION
Assistant editor: RONNIL REINHARDT
Edge numberer: FILM STOC OLIVER
STEREOTON
Sound transfer by: EUREKL WILSON
SOUND SERVICES
Sound editor: A ROOM WITH A VIEW CARLS CARTER, LIV A RUZIH
Narrator: PHILLIP ADAMS
Musical director: ELIZABETH DRAKL
Laboratory: Cinevex
Laboratory liaison: IAN ANDERSON
Film gauge: 16MM [35MM BLOW UP]
Stock/Lab stock: KODAK

GOVERNMENT AGENCY INVESTMENT
Development: AUSTRALIAN FILM COMMISSION
Production: FILM VICTORIA, AFC

CAST
BILL HUNLER (BOB) TONY BABOT (JIM) LYNETTL CURRAN (MARGOT) MONICA MAUHRAN (NELL) PALSHLA KENNLOT (JEAN) LOIS RAMSLY (CAMILL) PAUL CRUBB (MAURLL) ALWYN KHILS (JARK) MATT DICKYNSH (BUET) BILL VEUNH (BRAN) TERRY NOBLS (TLO)

This film is in the tradition of the Aussie yarn. It is a comedy about a fictitious small country town and the day a car accident happens which ends up involving the whole town. Bowling ladies, husbands and fire engines go in all directions. And everyone has a different version of events.

THE ZONE

Production company: MEDIA WORLD FEATURES
Pre-production: 28/8/95-20/10/95
Production: 23/10/95-8/12/95
Post-production: 11/12/95-3/5/96

PRINCIPAL CREW TH
Director: JOHN TATOULIS
Producer: JOHN TALOULIH
Co-producer: COLIN SOUTH
Associate producer: PETER DAN HIGGS
Scriptwriter: DEBORAH PARSONS
Director of photography: PLTER ZAKHAROV
Sound recordist: JIM DUNWOOD L
Editor: PETER BURGESS
Production designer: PHL CHANDLEAS
STAN ANTONIADES
Costume designer: CLARL SNIPPIN
Composer: BURKHARD DALLWITZ

PLANNING AND DEVELOPMENT
Casting: GREG ARKIS (PROTOTYPL)
Extras casting: BLANNDETTE RYAN (PROTOTYPE)
Stunt choreographer: PAUL WILLIAMS

PRODUCTION CREW
Production co-ordinator: YVONNL COLLINS
Production co-ordinator: MANOUS MANDIE
Assistant production co-ordinator: KIM TRAVIS
Production secretary: FRAN SHLPHERDSON
Location manager: TIM SCOTT
Unit manager: MICHAEL BATHILLOR
Unit assistants: IAN LLOTT, MLAV TUHILL
Production accountant: JUDY MATHOUSEN
Accounts assistant: FRAH STPHENSON
Insurance: H W WOOD
Completion guarantor: FILM FINANCLS
Legal services: MARSHALLS B DLNT
Travel co-ordinator: SHLW TRAVEL
Freight co-ordinator: SHOW TKATEL
Base-office location: LOU SE CHLILLETT

CAMERA CREW
Camera operator: HARRY PANAHLOTOS
Focus puller: PETER SHOTT
Clapper loader: BRUNO DOB NO
Aerial photography: PLTER ZAKHAROV
Camera hire: CAMERAQUIH
Key grip: FRLOOD DBK
Grip: GLNE VAN DAM
Gaffer: RORY TMOONEY
Best boy: CHRIS SHANAHAN
Electrician: ROBBLL HLHNLNBERGER
Assistant electrician: ROBTRE HLHMENSERGLR
Base stat operator: WILSLL HLHMENBLLGER

DRESSING CREW
Set dressing standby director: RATNDAN CAMPBELL
2nd assistant director: CHRISTAN ROBINSON
3rd assistant director: EMMA JAMVTER
Carpentry: JULL FEDOLROSN
Scenic operator: TONY DHUNNSON
Make-up: BILL JAUKSON, MARTYN
Hairdresser: BILL JAHBURN, MARTIN
Special effects co-ordinator: AARON BEAUHA BL
Special effects assistant: LLOTT FINNLMOUL
Stunts co-ordinator: ABHH ROBERTS
Safety officer: ABHH ROBLRTS
First aid officer: JEANLTTE GREENFIELD
Safety report: PLTER COTHAN
Still photography: BRIAN MCKENZIE
Unit publicist: SANDY KATE
Catering: STUART RUNHWORTH, DOUG CASTELLO (STELLA SHRELN)
Runner: GALE CAPURSO

ART DEPARTMENT
Art department co-ordinator: CAPTOHIER SOLOS
Dressers: ROLAND PIKE, TONI FORSYTH, TONY XERES
Buyers: ROLAND PUHL, TONI FORSYTH, TONY XERES
Standby props: BRIAN LANG
Action vehicle co-ordinator: JOHN CHASL
Action vehicle mechanic: BARRY BELL

WARDROBE
Wardrobe supervisor: SANDI CICHILLO
Standby wardrobe: RACHLL NOTT
Designer glasses: PETER CALMLS

ANIMALS
Lead wrangler: WARREN BLAKE

CONSTRUCTION DEPARTMENT
Construction manager: BOB HUNN (WEDMERA) GERRY POWDRILY (MELBOURNE)
Foreman: PAUL PIRCOU
Site hands: MARU STEWART
Stunts: CRAWFORDS

POST-PRODUCTION
Head of dubbing supervisor: PETER BAIN HIGGS
Assistant editor: SAM VENNING
Sound editor: IAN MIWLL AMS
PETER FALANRAT (LARSON CS)
Mixer: JAMLS GUBNIE
Digital effects: DAVID NELSON (UNREAL PICTURES)
Laboratory: CINEVEX
Laboratory liaison: IAN ANDLRSON
Film gauge: 35MM
Shooting stock: KODAK
Video transfers by: AAV
Offline facilities: THL FAC LITY

GOVERNMENT AGENCY INVESTMENT
Development: SAFC
Production: FILM VICTORIA, FFC

MARKETING
International distribution: BEYOND FILMS

CAST
PETER PHILLPS (LIEUTENANT LEE MIGAW) CAROLYN BOOU (ANNE/NUYAN ANNE) BRAD STONKR (BRAG) ALEX MENTILLT (TITO) JILL KOVRH (PAGTL)

The Zone is a futuristic thriller. Lieutenant Megaw works for the Army (NTU) and is sent to the stark, barren salt mines of Zone 38. There he discovers that the underground island here has been mysteriously human-nated. A mystery unfolds as Megaw finds out what really happened in the Zone.

UNDER THE LIGHTHOUSE DANCING

Production company: SYLVIA THRILLE FILMS
Production: 16/10/95

MAINSPRIL CREWS
Director: GRAEMIE RATTIGAN
Producer: DAVIE GLEN
Line producer: JANL SHOTT
Scriptwriters: DAV IS LEH, SBALML RATTIGAN
Director of photography: PAUL MURPHY
Editor: DAVID STRYLN
Production designer: LAURENLIE EASTWOOD
Finance: BACKED BY ASIAN INVESTORS
Publicity: FIONA SEARSON-DDA

CAST
JACQUELINL MCKENZIE, JAUU THOMPSON, NAOM WATTS, ABRN GIBBETT, PHILLP HOLDER, ZOE BENTHAM

An uplifting romantic comedy based on the love story of three couples who THE Rottnest Island to stage a magical wedding.

Features Post-production and Awaiting Release

CHILDREN OF THE REVOLUTION

Production Company: RLY KIDS
Distribution Company: ROADSHOW FILM DISTRIBUTIONS
Production: 3/7-1/9/95

MAINSPRIL CREWS
Director: PETER DUNCAN
Producer: TIBLLRAM MALL
Associate producer: GREG RICHETSON
Screenwriter: PLTER DUNCAN
Director of photography: MARTIN MCGRATH
Sound recordist: GHNTS SLCS
Editor: SIMON MARTIN
Production designer: ROGER FORD
Costume Designer: TLRRY RYAN
Composer: NIGEL WILSLARL

FILMMING AND DEVELOPMENT
Casting director: SIMON MARTIN
Casting: PETER DUNCAN, REBTH KLBSHAW
Casting consultants: LIZ MULL NAN CASTING CONSULTANTS
Extras casting: GARH LLLE HEALT
Storyboard artist: DAN PUTRA

PRODUCTION CREW
Production co-ordinator: GILLS RIPHETSON
Production co-ordinator: SANDY SLEVLNS
Production assistant: TRISH CAMERON
Production secretary: SARAH MLCOMB
Location manager: MAUDL HLATH
Unit manager: WILLIAM MATTHEWS
Assistant unit manager: LAURLE PETTNAR
Unit assistants: PETER KODICRK, DAMIEN WEBBS
Production runner: PAUL SULLTAH
Production accountant: JAMLS BARDLEY
MONEYPENNY SERVICES
Accounts assistant: CHRIS MORAN
Insurer: FIUA
Completion guarantor: F.A.C.B
Legal services: MICHAEL FRANKEL AND CO
Travel co-ordinator: SHOWTRAVEL

CAMERA CREW
Camera operator: DANNY PATTERSHAM
Focus puller: IAN PHILLBRS
Clapper loader: MIHELE DUTAL
Camera assistant: DAM AN CHURCH
Camera hire: PANAVISION
Key grip: BRETT MCDOWELL
Assistant grip: JOHN TATL
Gaffer: DATIE FARRINGTON
Best boy: GREG RAWSON
Electrician: CLIVL RUFFOH
Assistant electrician: ADAM HUNTER
Generator operator: MANFRED HANLICA

DRESSING CREW
1st assistant director: P. J. VOETEN
2nd assistant director: JOHN MARTIN
3rd assistant director: JENNLIH LEACLT
Continuity: KATE DRINN S
Room operator: FIONA MCBRAN
Make-up: KUSLLIN VATSLT
Make-up assistants: WENDY SANBRURY, BLHH TAYLOR
Special effects make-up: N X DOBINNO
Hair dresser: YVONNL SAVAGL
Choreographer: JOHN D O'DONNLLL
Stunts co-ordinator: RIHKARD BOUL
Stunts performing: PHILIP LE MASUIER
Photographic consultant: LOBBLL GRAHAM
Catering: EAT AND SHOOT THOMSON

ART DEPARTMENT
Art director: LAURIE FAEN
Assistant art director: SARAH TOOTH
Art department co-ordinator: TRAHEY MOKHAM
Art department runner: JONATHAN TIDBALL
Set dresser: KLBBLL BROWN
Graphic artist: CHARLIE RITA
Hand dyer: FAITH ROBINSON
Standby props: GLOBHL ZAMMIT
Armourer: JOHN EDWARDS
Action vehicle co-ordinator: ADAM P NABCK

WARDROBE
Wardrobe supervisor: HLLEN DTHES
Standby wardrobe: LUDBES CARTER
Wardrobe assistant: ANDREW INFANTL
Costume constructor: SUZANNL HEAD

CONSTRUCTION DEPARTMENT
Scenic artist: FRANU FASHOBER
Construction manager: DANNY BURNETT
Leading hand: ANTHONY STAIR
Carpenter: PATRICK THOMPSON
Murray Summance: JERLMY SHARKS
Set builder: RIHARD BALDWIN
Greenspan: THL GREENS DLHARTMENT
Studios: MUNLMORL STUDLOS

POST PRODUCTION
Post production supervisor: SIMON MARTIN
Assistant editor: MARK H CONNOR
Editing assistant: JOHN LEE
Sound transfers by: SPECTRUM
Sound edit: ANDREW PLAN
Musical director: NIGEL WESTLAKE
Laboratory: ATLAB
Laboratory liaison: IAN RUSSHLL
Negative matching: NEGAT VE CUTTING SLRVICES
Film/Video gauge: 35MM
Screen ratio: 1 1 85
Shooting stock: EASTMAN KODAK

GOVERNMENT AGENCY INVESTMENT
Development: NSWFTO
Production: FFC & NSWFTO

MARKETING
Internet web site designer: BLTONG FILMS
International distributor: MAMAX

CAST
JUDY DAVIS (JUAN FRASER) RICHARD ROXBURGH (JOL) SAM NEILL (NINL) RACHEL GRIFFITHS (ANNA) GLORRYY RUHN (WELCH) F. MURRAY ABRAHAM (STALIN)

Few knew that Joseph Stalin spent his last night on the planet in the arms of a young Australian woman. Fewer still know that that love child brought Australia to the brink of civil war. Until now.

COSI

[See previous issue for details]

DAVID WILLIAMSON'S BRILLIANT LIES

Production Company: BAYSIDE PICTURES
Distribution Company: ROADSHOW
Budget: $3.4 MILLION
Production: 24/7-2/9/95
Post production: 3/9/95

PRINCIPAL CREWS
Director: RICHARD FRANKLIN
Producers: Richard Franklin, SUE FARRELL
Associate producer: KIM MCKILLOP
Screenwriter: PETER FITZPATRICK, RICHARD FRANKLIN
Based on the play: BRILLIANT LIES
Written by: DAVID WILLIAMSON
Director of photography: GEOFF BURTON
Sound recordist: LLOTT CARRICK
Editor: DAVID PULBROOK
Production designer: TRAHY WATT
Costume designer: ROBER KIRK
Composer: NLIL ON TYSON CREW

PLANNING AND DEVELOPMENT
Casting: GREG APPS

PRODUCTION CREW
Production co-ordinator: RAY HLINESSY
Production co-ordinator: SANDI REVELINS
Production secretary: KIM TRAVIS
Location manager: NLIL MICAULIFF
Unit manager: MICHAEL BATHILLOR
Unit assistant: FRANU MANGANO
Production runner: EMMA MULONLY
Production accountant: SUZANN SIGMAS-MONEYPENNY
Completion guarantor: FILM FINANCES

CAMERA CREW
Focus puller: LLKLAN HANNAM
Clapper loader: LIZA MULEAN
Key grip: SHOTT BROKALL
Assistant grip: PETER STOCKLY
JOSH MOORE
Gaffer: BRIAN ATKAMS
Best boy: TIM MORRISON
Electrician: SALO DE MARINY

DRESSING CREW
Set dressing director: CHRIS WLBS
2nd assistant director: TANYA JACKSON
3rd assistant director: MICHALL AGNEW
Continuity: ANNL BERESFORD
Room operator: RAY PHILLPS
Make-up: AMANDA ROWBOTTOM
Hairdresser: CHLRYL WILLIAMS
Safety officer: BRETT ANDERSON
Unit nurse: ALEX DRAPOW
SLU photography: JEANNLTTE MITCHELL
Unit publicist: ANNETTL SMITH
Catering
MICHELLE GIBSON, SWEET SELECTION

ART DEPARTMENT
Art director: BRIAN ALEXANDER
Art department co-ordinator: MIRIAM JOHNSON
Art department trainee: HALEN SAXTON
Set dresser: JILL EELN
Standby props: BARRY KENNEDY

WARDROBE
Wardrobe supervisor: KERRY THOMPSON
Standby wardrobe: RACHLL NOTT

CONSTRUCTION DEPARTMENT
Construct on supervisor: WALTER SPLBL
Set Finishing: COLIN BURCHALL
Studios: HORIZON FILMS

inproduction

Production Survey

continued

POST PRODUCTION
Assistant editor: ROBERT HALL
Laboratory: CINEVEX
Laboratory liaison: IAN ANDERSON
Film/Video gauge: 35MM
Screen ratio: 1:1.85
Shooting stock: EASTMANCOLOR
Video transferred by: AAV
Off-line facilities: LIGHTWORKS
Distribution: HORIZON FILMS
MERCHANDISING
International sales agent: REYDON

CAST
GIL CARIDEE (SUSY CONNORS), ANTHONY LA PAGLIA (GARY FITZGERALD), ZOE CARIDIS (KATY CONNORS), KEY BERRETT (BRIEN CONNORS), CATHERINE WILKIN (MARION), NEIL METCALFE (VINCE), MICHAEL VEITER (PEARL CONNORS)

A sunny, all sexual harassment about a young woman who tells a mediator from the anti-discrimination board that she was harassed and wrongfully dismissed by the insurance broker for whom she used to work.

LILIAN'S STORY

Production company: CML FILMS
Pre-production: 23/1/95 - 19/3/95
Production: 20/3/95 - 14/5/95
Post-production: 15/5/95
PRINCIPAL CREDITS
Director: JERZY DOMARADZKI
Producer: MARIAN MIGDOWAN
Co-producer: MIKE WOLLICK
Executive producers: DAVID CONRY, JEREMY BEAN
Scriptwriter: STEVE WRIGHT
Based on the novel by: KEYE GRENTILLE
DOP: SLAWOMIR IZIEK
Sound recordist: BEN OSMO
Editor: LES SMITH
Production designer: ROGER FORD

CAST
TONI COLLETTE (LILIAN), RUTH CHAKNELL, BARRY OTTO (LILIAN'S FATHER), MORGAN SHAMILIAN (F. J. STRUDD), SERGE LIBERMAN, JOHN FLARS, ANNE LOUISE LAMMERT

The fictionalised life of a legendary eccentric who rented Shakespeare for a dollar on the streets of Sydney and made taxis for the price of a sonnet. Lilian's story is a celebration of living alive. Based on a novel by Kate Grenville.

LOVE WISE

Directors: Emma Kate Croghan, Stephen Ellington
(No details supplied.)

LUST AND REVENGE

Production company: ILLUMINET ON FILMS
Production: 8/5 - 9/6/95
PRINCIPAL CREDITS
Director: FAIRY COX
Producers: JANE PALLANTYNE, FAIRY COX
Executive producer: WILLIAM T. MARSHALL
Scriptwriters: FAIRY COX, JOHN CLARKE
Director of photography: NINO MARTINETTI
Production designer: NEIL ANGUS
Editor: JOHN SCOTT
OTHER CREDITS
Production manager: DAVID LIGHTFOOT
Distribution: SEAWELL FILMS (FRANCE), AIR FILM (AUSTRALASIA), CLASSIC FILMS (BELGIUM)
Finance: FFC, SAFC
Gauge: 35MM

CAST
NICHOLAS HOPE, CLAUDIA KARVAN, GOSIE DONBROWSKA, CHRIS HEYWOOD, PAMELA REED, VICTORIA EAGER

A modern satire of an heiress who, after a failed marriage and a criminal family environment, decides to convey her mind with artistic endeavours. She claims she is her friend, an internationally-recognised sculptress, to create a work in the vein of Michelangelo's David.

MY ENTIRE LIFE

Production company: HEYES MEDIA/SELECTAC FILMS
Distribution company: POLYGRAM FILMED ENTERTAINMENT (UK, FRANCE, SELECTAC AUSTRALIA, BENELUX), FIRSTGRAM FILM INTERNATIONAL (REST OF WORLD)
Pre-production: 31 JULY 1995
PRINCIPAL CREDITS
Director: NEMA TAGE
Producers: JAN MCELROY, MICHAEL HAMLYN, TERRY HAYES
Line producer: DENIS KELLY
Scriptwriter: TERRY HAYES
DON CATCHPOLE
Director of photography: DAVID PARKER
Sound recordist: JOHN SCHEFELBEIN
Editor: PETER CARRITHERS
Production designer: JON DOWDING
Costume designer: TESS SCHOFIELD
Music composer: CHRIS GAUER (MENG MEE)
PLANNING AND DEVELOPMENT
Casting: LIZ MULLINAR
Extras casting: ANNE METTY
PRODUCTION CREW
Production co-ordinator: GEORGE ATKINS
Producer's assistant: SAMANTHA LUKIN
Director's assistant: SARAH NEAL
Production secretary: HEATHER MURRAY
Location manager (Sydney): HENRY YETES
Local co-manager (Sydney): RICHARD MONTGOMERY
Unit manager: GRAEME "BILLY" ELLERY
Assistant unit manager: JAMIE DAVIDSON
Production unit: KATHARINE KEL
Production accountant: JOHN MAY
Assistant accountant: JENNIFER DES CRAMPS
Completion guarantor: FACB
Insurer: H. W. WOOD (AUSTRALIA)
Travel and accommodation: SNOWYRIDGE
Assistant to Mr Hamlin-London: LISZIE TOURMAN
CAMERA CREW
Camera operator: DAVID WILLIAMSON
Focus puller: DAMIAN WYVILL
Clapper/loader: MARTIN MCCUTCHANT
Gaffer: IAN DENNIFORD
Best boy: LEX MARTIN
3rd electric: ANDREW SAUL
Key grip: WARREN GIPSELF
Grip: JASON PARTT
Aerial shoot grip: LEITH KLAFER
TV playback unit: LESTER CRIMMIE
ON SET CREW
1st assistant director: BOB DONALDSON
2nd assistant director: NADIM EMFIELD
3rd assistant director: PETE BROWN
4th assistant director attachment: SOPHIE STAWARUK
Continuity: JIM WEEKS
Boom operator: CHRIS GOLDSMITH
Key make-up artist: MARGARET STEVENSON
Key hairdresser: SASH LAMEY
Assistant to make-up/hairdresser: PETER WENNWARR
Stunt co-ordinator/safety officer: GREG SKEEER
Unit nurse: PATSY BUCHAN
Caterer: DAVE ANN SANDY MARSHALL
Unit vehicles: CLARK FILM SERVICES
Crew driver: LIZ EDWARDS
Stills photographer: JASON BULANTI

ART DEPARTMENT
Art director: PHILIP DEENE
Set dresser: LISA THOMSON
Action vehicle co-ordinator: HENRY WARD
Prop buyer: TIM SANDERMAN
Standby props: HARRY ZETTEL
Art department assistant: DENIEL MAPP MORONI
WARDROBE
Costume designer: TESS SCHOFIELD
Costume supervisor: CONSTELLE CORONEOS
Costume standby: LISA GALEA
Costume assistant: CREYNE PATERSON
Costume artworker: LYN ASHLEY
Costume maker: JANELLA HASSAN
Buyer: MARY LOU DE ROZA
Costume cutters: SHERYL PICKERSGILL, MARSHA LOBEN
Wardrobe assistant: KELLY MAY
CONSTRUCTION DEPARTMENT
Draftsman: JOHN ANDERSON
Construction manager: JOHN PINKERTON
Leading hand no. 1: ROSS DONBENNE
Leading hand no. 2: JOHN ROGERS
Carpenters: DAVID FRANKS, JOSEPH KRUSKA
Labourer: RUSSELL GARDINER
Trades assistant: NOEL BECKMAN
Scenic artist: BILLY MELCHUK
Set dresser: PETA BLACK, ANTHONY GIFT
Brush hand: STEPHANIE ROWE
Greenspersons: BRETT PIMM
Armourer: ALLAN MIDWINTER
ANIMALS
Trainer for Ninjas: SUE THOMPSON
POST-PRODUCTION
Assistant editor: STRUTTS PSYNTIS
Sound assistant/product: SHUNGRAM
Film lab: CINEVEX
Telecine tape house: AAV VIDEO SERVICES AUSTRALIA
Film stock: KODAK (BRISBANE)
Camera equipment: CAMERACITY
MERCHANDISING
Publicity: FIONA SEARSON (DDA)
CAST
COLIN FRIELS (WETTY MELLISH), JACQUELINE MCKENZIE (BERYL), PAUL SORVOLLA, FRANK DALLACHER, BRANDY DITTE

Based on the true story of the experiences of Wally Mellish who in 1958 confined Australian and international notoriety on an extraordinary talk here when his son mysteriously disappeared. A bizarre night they stage with his girlfriend Beryl in a house in a sleepy semi-rural area on the fringes of Sydney.

THE QUIET ROOM

Production company: VERITAS PRODUCTIONS
Budget: $500,000
Pre-production: 1/7/95 - 25/8/95
Production: 28/8/95 - 30/9/95
Post production: 2/10/95
PRINCIPAL CREDITS
Director: ROLF DE HEER
Producers: ROLF DE HEER, GIUSEPPE PEDERSOLI
Co-producers: SHARON JACKSON, FIONA PATERSON
Executive producer: DOMENICO PARCACI
Scriptwriter: ROLF DE HEER
Director of photography: TONY CLARK
Sound recordist: PETER D. SMITH
Editor: TANIA NEHME
Production designer: FIONA PALERSON
Costume designer: BEVERLEY FREEMAN
Composer: GRAHAM TARPE
PLANNING AND DEVELOPMENT
Casting: ANNE LEILH
Stunt co-ordinator: DAVID LIGHTFOOT
Budgeted by: SHARON JACKSON, DAVID LIGHTFOOT
PRODUCTION CREW
Production manager: DAVID LIGHTFOOT
Production co-ordinator: NEOLA MILL
Unit manager: CHRISTOPHER COGIN
Production manager, Queensland: CHRISTOPHER COGIN
Production accountant: SHARON JACKSON
Insurance: HOLLONG HUTTO HALL, LEE DEANE
Completion guarantor: FILM FINANCES INC
Legal services: REVIS MENZIES ROTH WARNER
CAMERA CREW
Focus puller: DERRIL WOOD
Clapper loader: CHARLY PIER
Camera type: ARRIFLEX BL 4 EVF
MOTION CONTROL
Key grip: MARCUS BOSISTO
Assistant grips: TIMON TEFFORD, CHARLES KROPP
Gaffer: CHARLES KROPP
ON-SET CREW
1st assistant director: DAVID LIGHTFOOT
2nd assistant director: JOHN BYRNE
Continuity: BEVERLEY FREEMAN
Boom operator: YVONNE VAN OYEN
Making up: BEVERLEY FREEMAN
Hairdresser: BEVERLEY FREEMAN
Still photography: SIMON CARDWELL
Unit publicist: FIONA PATERSON
Catering: FORD NOIR (ETANGELINE FEART)
ART DEPARTMENT
Art director: BEVERLEY FREEMAN
Set dresser: BEVERLEY FREEMAN
Standby props: MICHAEL WOLLENBERG
CONSTRUCTION DEPARTMENT
Construction supervisor: PERL SPENCER
Construction: CHARLES KROPP, PAUL SURRY, ARMIN CLARKE, MARK BRIFFIN
POST PRODUCTION
Assistant editor: SIMON WHITTINGTON
Sound editor: PETER D. SMITH
Assistant sound editor: YVONNE VAN OYEN
Foley: JOHN SMESTIN
Mixer: PETER D. SMITH
Mixed at: HEMPTON STUDIOS
Digital: D FILM SERVICES
Laboratory: ATLAS
Laboratory liaison: DEN SEWELSON
Film gauge: 35MM
Screen ratio: 1:1.85
Shooting stock: KODAK
DISTRIBUTION AGENCY INVESTMENT
Development: SAFC
MARKETING
International sales agent: INTRA FILMS (ROME)
Publicity: FIONA PATERSON
CAST
CHLOE FERNANDEZ, CELINE O'LEARY, PAUL BLACKWELL, PATRICK FREGNON

A marriage breakdown scene through the eyes of a seven year old child.

RACE THE SUN

Production company: RACE THE SUN PRODUCTIONS
Distributor: COLUMBIA TRISTAR
Production: 8/4 - 8/6/95
PRINCIPAL CREDITS
Director: CHARLIE KAUSANDIS
Producers: RICHARD HEGG, RANNY MORROW
Executive producer: DAVID NICHOLS
Scriptwriter: RANDY MORROW
Director of photography: DEVID BURKE
Production designer: OWEN PATERSON
Costume designer: MARGOT WELSH
Editor: WENDY GREENE BREMONT
OTHER CREDITS
1st assistant director: BILL DIMATOSSA
2nd assistant director: RICHARD MCBRATH
CAST
JIM BRITISH, HALLE BERRY, CASEY APPLECK, ELIZA DUENKO

The attractive new science teacher at Hawaii's Kona High takes on a bunch of bored and disillusioned urban kids and gives them the inspiration to dive up and find their own solar car. What begins as a Senior Science project becomes an entry in the World Solar Car Challenge that takes them across the Australian desert from Darwin to Adelaide.

SHINE

Production company: MOMENTUM FILMS
Distribution companies: PANDORA CINEMA, RENIN FILMS, BBC ENTERTAINMENT
Budget: $6 million
Production: 7 APRIL 1995
PRINCIPAL CREDITS
Director: SCOTT HICKS
Producer: JANE SCOTT
Scriptwriter: JAN SEROL
DOP: GEOFFREY SIMPSON
Editor: PIP KARMEL
Production designer: SALLY CAMPBELL
Costume designer: SALLY CAMPBELL
Musical director: DEVID HUSSEMELLER
PLANNING AND DEVELOPMENT
Casting consultant: LIZ MULLINAR
PRODUCTION CREW
Production manager: ELIZABETH STIMER
Insurance: H. W. WOOD (AUSTRALIA)
Completion guarantor: FILM FINANCES
Legal services: MARSHALL BIDENT
Publicity: DENIS DAVIDSON ASSOCIATES
GOVERNMENT AGENCY INVESTMENT
Production: FFC, SAFC, FILM VICTORIA
CAST
GEOFFREY RUSH (DAVID), NOAH TAYLOR (YOUNG DAVID), SIR JOHN GIELGUD (PERKES), LYNN REDGRAVE (GRACE), ANNA MCMULLER-STERN (DAVID'S FATHER)

A child succumbing to the pressure of his father's obsess to live and the fierce competition of the concert world is a child prodigy. David Helfgott makes a new beginning in London inspired by his passion for music and the women he loves.

THE ISLAND OF DR. MOREAU

Production company: NEW LINE CINEMA, PRESSMEN FILMS-MOREAU PRODUCTIONS
Production: 1 AUGUST - LATE OCTOBER 1995
PRINCIPAL CREDITS
Director: JOHN FRANKENHEIMER
Producer: ED PRESSMAN
Executive producer: TIM ZINKEMANN
Scriptwriters: RICHARD STANLEY, MICHAEL HERK, WELDIN GREEN
Based on the story by: H. G. WELLS
Director of photography: DARIUS WOLSKI
Production designer:
GRAHAM "GRACE" WALKER
Costume designer: NEPHE MIRA CRAIG
Editor: TINA WELLBURN
Art director: IAN GRIGGS
CAST
MARLON BRANDO (DR. MOREAU), VAL KILMER (MONTGOMERY), FAIRUZA BALK (AISSA), MEKHI PHIFER (MINE), TEMUERA MORRISON (AZAZELLO), RON PERLMAN (STATE OF THE LAW)

A tale of obsessive adventure and technology and all control. The year is 2007, the world leaders on the edge of nuclear conflict and genetic engineering has become a frighten ugly avant garde.

THE SMALL MAN

Production company: SMALL MAN PARTNERSHIPS
Distributor: SPITFIRE STAR
Production: 12/6/95 - 8/8/95
PRINCIPAL CREDITS
Director: JOHN HILLCOAT
Producer: DENISE PATAWEE
Associate producer: RICHARD HARRISON
Line producer: SALLY ANNE SMITH
Scriptwriter: GINA CONKIE
Director of photography: ANDREW DE GROOT
Production designer: CHRIS KENNEDY
Editor: STEWART YOUNG
Composers: NICK CAVE, MICK HARVEY, FLIKA BARGELD
OTHER CREDITS
Production manager: YVONNE COLLINS
1st assistant director: COLIN FLETCHER
Art director: HUGH BALLEN
Gauge: 35MM
GOVERNMENT AGENCY INVESTMENT
Production: FFC
CAST
TCHEKY KARYO, RACHEL GRIFFITHS

The story of an expatriate living in Papua New Guinea who falls in love with a woman who seeks redress memories of his dead wife. When he takes her to his trap call home she discovers that he has a past. The past that he can neither forgive nor forget.

Chloe Feg [illegible] *The Puzzle Room* [illegible] the Adelaide Film [illegible] March 1996

FILM

THE STORY OF C I A

[illegible] Screen Harlem

Cast

Jackie Chan

Fills Celik doubles tom Please in this Jackie hat [illegible]

TURNING APRIL

[illegible]

Turnaround Productions

[illegible] 27-2/95 7 4 95

Plinorae Credits

[illegible] George Belkin

Producers [illegible] Julie Weil

[illegible] Roger Lirtos

[illegible] Bob Martin

[illegible] Carrie Saffren

[illegible]

Pallning and Development

[illegible]

Postillolution

[illegible]

Ghlell al Ennson

[illegible]

Pell Prolllll

[illegible]

Alt Defeatment

[illegible]

Post Pradullol

[illegible]

Ad Defaltment

[illegible]

Post Llollolol

[illegible]

Malkel Ng

[illegible]

Cast

[illegible]

A [illegible] of the various facets of poetry

See previous issue for details on

CENTENARY OF AUSTRALIAN CINEMA (1896)

Television

Full round-up to next issue

Cast

Jackie Chan

Fills Celik doubles tom Please in this Jackie hat [illegible]

TURNING APRIL

[illegible] 27-2/95 7 4 95

Plinorae Credits

[illegible] George Belkin

Producers [illegible] Julie Weil

[illegible] Roger Lirtos

[illegible] Bob Martin

[illegible]

Pallning and Development

[illegible]

Postillolution

[illegible]

Ghlell al Ennson

[illegible]

Pell Prolllll

[illegible]

Alt Defeatment

[illegible]

Post Pradullol

[illegible]

Ad Defaltment

[illegible]

Post Llollolol

[illegible]

Malkel Ng

[illegible]

Cast

[illegible]

A [illegible] of the various facets of poetry

See previous issue for details on

CENTENARY OF AUSTRALIAN CINEMA (1896)

Television

Full round-up to next issue

tenebrious ten

IL CONFORMISTA WINS EASILY, THE PIG SCORES A PERFECT TEN AND *SHOWGIRLS* BOTTOMS OUT

	Creed	Harris	Hall	James	Martin	Murray	Ryan	Stratton	Williams	Collins	Average
All Men Are Liars *Gerard Lee*			6	4		2		4	6	3	3
Angel Baby *Michael Rymer*	–	–	7	6	7	7	–	7	8	8	7.1
Babe *Chris Noonan*		–		5	–	–	10		9		8
Basketball Dreams *Steve Kalvert*	–	–		1	8	1		2			3
Billy's Holiday *Richard Wherrett*	–	3	3	2	6			3	2	4	3.3
The Bridges of Madison County *Clint Eastwood*	8		–	4	7	8		8	9		7.3
Butterfly Kiss *Michael Winterbottom*		8	5	3	7			6	8	4	5.9
Carrington *Christopher Hampton*	9	7	8	6	7		4	8	7	8	7.1
Chicken *Amy Heckerling*	7	7	8	7	6	8		–	7		7.1
Il Conformista (reissue) *Bernardo Bertolucci*	10	10	9	8		9	10		10		9.4
Crumb *Terry Zwigoff*		8	9	8		9		8	7	8	8.1
Dangerous Minds *John N. Smith*					5	3		3	2		3.3
Exotica *Atom Egoyan*	–	8	7	3	5	6	–	–	9		6.4
La Fille de D'Artagnan *Bertrand Tavernier*	8	7	7	4	–	–	1	6	7	–	5.7
Jefferson in Paris *James Ivory*	9	–	6	–	–	1	–	–	3	7	5.2
The Madness of King George *Nicholas Hytner*	9	8	8	5				8	7	8	7.6
Lucie *Irwin Winkler*	8		6	2	6	5		3	3		5
Nine Months *Chris Columbus*			5		6	6		2	3		4.4
Pocahontas *Mike Gabriel, Eric Goldberg*	3	–	4	3	7	1	–	3	4		3.6
La Séparation *Chris Marker*		8	5	5	–	–	–	8	7		6.7
Showgirls *Paul Verhoeven*		2	2	1		1	2	–	2		1.7
Talk *Susan Lambert*			6	2					6	3	4.8
The Underneath *Steven Soderbergh*	8	8	7	5		8		7	7		7.1
A Walk in the Clouds *Claudio Arau*			–	1	4	4		4	3	3	3.2
Waterworld *Kevin Reynolds*		–	6	–	6	7	0	6	4	5	4.9
Young Poisoner's Handbook *Benjamin Ross*			8	3	–	4		5	7	6	5.5

NE **Tenebrious**: a. 1584 [var. of tenebrous] tenebrous: a. late ME. Full of darkness, dark. Obscure, gloomy. 1599.

A panel of critics has rated each film on a scale of 1 to 10 (the higher the rating, the darker the film). The critics are **Bill Collins** *(Daily Mirror)* **Barbara Creed** *(The Age)* **Sandra Hall** *(The Bulletin)* **Paul Harris** *(3RRR, The Green Guide, The Age)* **Stan James** *(The Adelaide Advertiser)* **Adrian Martin** *(The Age, The Week in Film, Radio National)* **Scott Murray** **Tom Ryan** *(The Sunday Age)* **David Stratton** *(Variety, SBS)* *and* **Ivan Williams** *(The Australian)*

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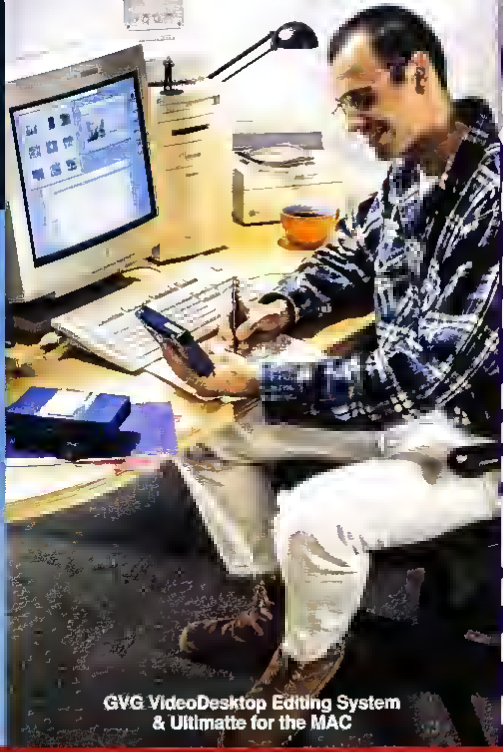

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THE SUMMER OF CINEON '95

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